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BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

THE NEXT MEETING will be held at SWANSEA, and will commence on WEDNESDAY, the 12th of AUGUST, 1848. JOHN TAYLOR, F.R.S., General Treasurer. 1 Duke-street, Adelphi.

HORTICULTURAL SOCIETY OF LONDON.

HIS GRACE THE DUKE OF DEVONSHIRE, President of the Horticultural Society, has kindly directed the grounds of Chiswick House to be opened for the reception of the visitors to the Society's Gardens at the next Exhibition, on WEDNESDAY, the 12th July. Tickets are issued to the orders of Fellows of the Society only, at this Office, price 5s., or at the garden in the afternoon of the 12th July, at 7s. 6d. each; but also only to orders signed by Fellows of the Society. But *respectable strangers, or residents in the country, who will forward their addresses in writing to the Vice-Secretary, 21, Regent-street, before the day of Meeting, may obtain from that officer an authority to procure tickets on this occasion.* A.R. No tickets will be issued in Regent-street on the day of Exhibition.

IN THE GERMAN AND FRENCH PROTESTANT ESTABLISHMENT, FOR THE EDUCATION OF A LIMITED NUMBER OF YOUNG LADIES, VERNON HOUSE, BAYVIEW HILL, conducted by Mrs. TUFMAN, and eminent Professors of the Course of Education comprises—

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KENSINGTON HALL—REMOVAL.—The LADIES COLLEGIATE INSTITUTION, conducted for

on last year at Kensington Hall, is REMOVED to 5, UPPER LANSDOWNE-TERRACE, KENSINGTON PARK, NOTTING-HILL, where, to avoid the objectionable intermixture of large numbers of various ages, it will be carried on for the future in two separate divisions—the Senior and the Junior—each being restricted to 25 pupils. With this exception there will be no change either in the system of education or the Principals and Professors conducting it. The VACATION CLOSURES on the 28th of July; and Mr. Johnson will deliver the Introductory Lecture on Tuesday, August 1st. Prospectuses, with full particulars, will be forwarded to any address. If for a pupil under 14, direct to the Misses Johnson, at 5, Upper Lansdowne-Terrace. If for a lady above that age, to Mrs. Johnson, No. 6, Upper Lansdowne-Terrace.

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TRAINING INSTITUTION FOR NURSES

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A PUBLIC MEETING of the friends and supporters of the above Institution will be held at the HANOVER SQUARE ROOMS on THURSDAY, July 13, at One o'clock. His Royal Highness the DUKE OF CAMBRIDGE will take the chair.

Tickets may be had of the Rev. J. W. Twist, 19, Queen-square, Westminster; or of Mr. Oliver, 30, Pall Mall.

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ROYAL AGRICULTURAL SOCIETY OF

ENGLAND.

YORK, 1848.

PROGRAMME.

THURSDAY, JULY 4.—Last day of receiving Implements, Seeds, &c., to be exhibited in the Implement Yard, and arranged by the Stewards for the Judges' inspection.

TUESDAY, 11.—The Implement Yard open to the Public from Eight in the Morning till Six in the Evening, at 2s. 6d. each person. The Public exhibition of the working of the Light Land Implements to take place on the fields of Mr. H. Stafford Thompson, adjoining the Helmsley Turnpike Road, at the distance of about half a mile from the show-yard; and that of the Heavy Land Implements on the fields of Mr. H. Stafford Thompson, situate about a quarter of a mile beyond the former, and nearly adjoining the Helmsley Road. Stock received in the Show Yard from Eight in the Morning till Four in the Afternoon.

At Four o'clock in the afternoon Professor Johnston, of Durham, to deliver a Lecture in the De Grey Rooms, "On the Application of Science to Agriculture." Members and their friends admitted by free tickets, to be obtained of the Secretary, at the De Grey Rooms. Doors open at Half-past Three.

WEDNESDAY, 12.—The Implement Yard open to the Public from Eight in the Morning till Six in the Evening; admission 2s. 6d.

The Judges to inspect the Stock and award the Prizes.

In the evening, after all the Judges have delivered in their awards, the public to be admitted into the Cattle Yard, on the payment of 1d. each person, at the Special Entrance; Members of Council and Governors being admitted by Tickets, to be purchased at the Finance Department of the Society, in the De Grey Rooms. N.B.—Notice will be posted over each entrance when the Judges have completed their awards.

At Four o'clock in the afternoon Professor Simonds, of the Royal Veterinary College, London, to deliver a Lecture in the De Grey Rooms, "On the subject of Calving and Lambing, with coloured illustrations on a large scale. Members and their friends admitted by free tickets, to be obtained of the Secretary, at the De Grey Rooms. Doors open at Half-past Three.

At Six o'clock the Council Dinner in the Guildhall, at which a discussion will take place "On the Bearing and Management of Cattle, from the time of their being dropped to the expiration of the first year; and, for general convenience, it is proposed that each gentleman who takes part in such discussion should not speak more than fifteen minutes. The Council Dinner and Discussion will be followed by the reading of the Judges' award of Prizes, with the exception of the awards of Prizes for Horses, which will not be announced until the following day.

THURSDAY, 13.—The Cattle Yard open to the Public from Six o'clock (and the Implement Yard from Seven o'clock) in the Morning, till Two in the Afternoon; admission, 2s. 6d.—and, from Two till Six in the Evening, at 1d.

Dinner of the Society at the Great Pavilion, on St. George's Field, at Four o'clock; doors open at half-past Three.

FRIDAY, 14.—General Meeting of the Members in the Guildhall at Ten o'clock, in the forenoon.

The Cattle and Implement Show Yards are situated on the Bootham Stray, about one mile north of York, near the intersection of the Helmsley Turnpike Road with the Scarborough Railway.

PRESIDENT.

THE EARL OF YARBOROUGH.

STEWARDS OF DEPARTMENTS.

Cattle..... Mr. Druce; Mr. Kinder; Mr. Hudson.

Implements..... Mr. Shelley; Mr. Thompson; Col. Chalmers; Mr. Shaw Jun.

Finance..... Colonel Austen.

Sale of Tickets..... Mr. Henry Wilson.

Reception and Admission to Show..... Mr. Raymond Barker.

Council and Pavilion Dinners..... Sir J. V. R. Johnstone, Bt. M.P.

General Arrangement of Show..... Mr. Brandreth Gibbs.

By order of the Council.....

JAMES HUDSON, Secretary.

London, June 24, 1848.

By the Regulations of the Society—

All Persons admitted into the Show Yards, or other places in the temporary occupation of the Society during the Meeting, shall be subject to the Rules, Orders, and Regulations of the Council.

N.B.—Sale of Tickets for the Pavilion Dinner, to Members of the Society, at the De Grey Rooms (near the Bootham Bar, and about 150 yards west of the Cathedral, from Twelve to Four o'clock on Wednesday, the 13th of July, and from Eight to Twelve o'clock on Thursday, the 14th of July; and to Members or their friends, from Twelve to Three on the latter day;—price (including a Pint of Wine) 10s. each. The sale of Cattle Yard Tickets, at 2s. 6d. each, on Wednesday Evening, the 13th of July, and to Members or their friends, at the same Room, on Wednesday the 13th of July, between the hours of Twelve and Four.

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NOTICE OF REMOVAL.
THE ROYAL AGRICULTURAL COLLEGE OFFICE, removed on the 24th of June, 1848, to No. 26, King William-street, Charing-cross.

ROYAL AGRICULTURAL COLLEGE, CIRENCESTER.

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OBJECTS.
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By order of the Council.
PHILIP BOWES, Secretary.

London Office, 26, King William-street, Charing-cross.

AT the ANNUAL GENERAL COURT of the ROYAL AGRICULTURAL COLLEGE, held on the 6th of June, 1848:

The Right Hon. EARL BATHURST, the President, in the chair;

The Report of the Council for the past year was read, adopted, and ordered to be printed for circulation amongst the Shareholders.

The recommendation of the Council to raise the fee for students to 50s. and for out-students to 40l. per annum was adopted, and the Council were empowered to sign the necessary resolutions.

Mr. Pacey, M.P., and Mr. Fisher Hobbs, having retired from the Council, were replaced by Sir Robert Throckmorton and the Rev. Alex. Huxtable.

One-third of the Council being ballotted out, were re-elected.

A vote of thanks was passed to the Hon. Mr. Bathurst, for his valuable present of a clock for the College Tower; and another to the President, Vice-President, Auditors, Treasurers, and Council for their attention to the business of the Institution during the past year.

PHILIP BOWES, Secretary.

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The Index is Classified, so that it may be applied to all Catalogues of Works published within the same period, which are arranged under the Authors' Names.

A copious Alphabetical Table of reference is prefixed, which embraces all the subjects.

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LONDON, SATURDAY, JULY 8, 1848.

REVIEWS

Diary and Correspondence of Samuel Pepys.
Edited by Lord Braybrooke. Vol. II. Col-
burn.

THE new matter in the second volume of what we have called "the best book of its kind in the English language" fully supports the expectations awakened by the first. Pepys is marvelously entertaining:—the times and the man peep out in a thousand odd circumstances and amusing expressions. The writer is seen in a clearer light and the reader is taken into his innermost soul:—for it is quite clear that Pepys had no secrets. He thought as he felt and wrote as he thought; so that the use of short-hand, which he employed throughout the whole of his *Diary*, enabled him to enter with the facility of the wish the past action, the yesterday's gossip of his friends, and the passing reflections of his own mind. He has the rare excellence of interesting in whatever he sets down. All other diarists are dull and heavy by comparison with him. He has the minuteness of Dece and Ashmole without their tediousness—the playfulness of Swift in his best moments, without his prejudice and his party feelings,—and a charm over Byron and Scott,—and, indeed, above all other memorialists that we can call to mind,—in that his *Diary* was kept without the slightest view to publication. It has been said that Pepys must have intended it for publication, because he requested it with the rest of his books and papers to his own college at Cambridge. But the *Diary* was not expressly bequeathed: and many papers of importance have been preserved by their possessors to the last moment, hoping for a time, that never came, wherein they could destroy them. Grant, however, the circumstance of the bequest, and that it might have been Pepys's own wish that the *Diary* should be preserved, it still remains to be proved,—that every entry in the *Diary* will serve to enlighten—that at any time during the ten years over which it extends it had been for a moment in his thoughts that his memoranda would be published by an English peer and become what they now are—the ablest picture of the age in which the writer lived and a work of standard importance in English literature. If we compare Pepys with his friend Evelyn (as White Locke has been compared with Clarendon) we shall find that he has this immeasurable advantage over the other, that his *Diary* contains the actual entries of the several days, while Evelyn's is an after compilation from table-books of the time,—and therefore wanting in that leading charm of all diaries, actual freshness. Evelyn is ever stately and reflective,—Pepys bustling and consequential. But the thoughts of Evelyn are the produce of his after life, and he does not take the reader into his confidence as Pepys invariably does. The two men, it is true, were vastly unlike,—but not so unlike as their two books. A better comparison would be with Boswell. We have in Pepys the same talent, the same bustling consequence, the same harmless and instructive vanity, the same skill in bringing vividly before a reader whatever is attempted to be described, the same love of dress and the same neglect of their wives to run to great men's houses and get appended to the tails of distinguished people. It is Boswell who has introduced us to Frank Barber the black, old blind Mrs. Williams, Dr. Levett, and others, who exist but through him; and Pepys, in the same manner and with the same skill, has introduced us— and all posterity as well—to Will. Hewer and Mr. Creed, to Mr. Pierce the surgeon and Mrs.

Sarah "at my lord's," to his sister "Pall" and his brother "Tom," to Knepe the actress and to Miss Rebecca Allen. These he has made for us:—to known characters he has given an increased and untiring interest.

If Pepys is here equally good as before, Lord Braybrooke, we are sorry to say, is equally bad. He has not even improved in his "notion" of editorial duties. We have the same sort of errors and ignorances, the same omissions, the same imperfect knowledge of the period over which the *Diary* extends, and the same limited intimacy with our stage and dramatic literature. Let us illustrate what we mean by a few examples. Under the 2nd of January 1664-5 Pepys writes: "To my Lord Brouncker's, where I occasioned much mirth with a ballet which I brought with me, made from the seamen at sea to their ladies in town; saying Sir W. Pen, Sir G. Ascue, and Sir J. Lawson made them."—Upon which Lord Braybrooke has the following note: "The Earl of Dorset's song, 'To all ye ladies now at land,' &c." Now, this could not be:—first, because the description given by Pepys does not apply to Dorset's ballad; and, secondly, because Dorset's song was composed the day before the battle of the 3rd of June, 1665—i. e. five months after the publication of the ballad with which Mr. Pepys caused so much mirth at my Lord Brouncker's. We have no doubt but a "ballet" answering the description in the *Diary* might be found without much difficulty among the curious collection of our early and current literature bequeathed by Pepys to the college over which Lord Braybrooke presides. Another marvellous note (and there are not many notes in the volume) is attached to the following entry, omitted in the two former editions:—

"2 Dec. 1664. We all to Sir J. Minnes [the poet] where good discourse of the late troubles, they knowing things, all of them very well; and Cooke, from the king's own mouth being then intrusted himself much, do know particularly that the king's credulity to Cromwell's promises, private to him, against the advice of his friends, and the certain discovery of the practices and discourses of Cromwell in council by Major Huntington did take away his life and nothing else."

Upon this allusion to Major Huntington we have the following note:—

"According to Clarendon, the officer here alluded to was a major in Cromwell's own regiment of horse and employed by him to treat with Charles I. whilst at Hampton Court; but being convinced of the insincerity of the proceeding, communicated his suspicions to that monarch and immediately gave up his commission. We hear no more of Huntington till the Restoration, when his name occurs with those of many other officers who tendered their services to the king."

Can Lord Braybrooke be so little conversant with the literature of the period of our Great Civil War as never to have heard of the curious revelations contained in 'Sundry Reasons inducing Major Robert Huntington to lay down his Commission,' printed in Thurloe's State Papers and again in Maseres's valuable collection of Tracts relating to the Civil War? Yet such must be the case or surely we should have had, what the allusion requires, some particular reference to the 'Reasons' in question.

There are other notes from the same pen equally surprising. The introduction by Pepys of the name of Sir Ellis Leighton occasions a note wherein we are informed that the person referred to was brother to Leighton, Bishop of Dumbane. What should we say of a writer who wishing to mark out Archbishop Laud said he was brother to Laud, Bishop of London? Laud, it is true, was at one time Bishop of London, and Leighton at one time

Bishop of Dumbane; but Laud is known historically as Archbishop of Canterbury, and Leighton as Archbishop of Glasgow. Here is another specimen of Lord Braybrooke's notes. Under the 4th of Sept. 1663, Pepys writes—"To Westminster Hall, and there bought the first newsbook of L'Estrange's writing, he beginning this week; and makes methinks but a simple beginning." Here is his lordship's note:—

"Roger L'Estrange, author of numerous pamphlets and periodical papers. He was Licensor of the Press of Charles II. and his successor; and M.P. for Winchester, in James II.'s Parliament. Ob. 1704, aged 88."

Surely it would have been more to the point had his lordship told us that the first number of the 'Public Intelligencer' (the news-book referred to) was published by L'Estrange on the 31st of August, only four days before.

But this is not a solitary instance of a note not to the point. Here is another instance. Pepys was pleased (as thousands have since been, and continue to be) with "the ships in King Henry the Eighth's voyage to Bullaen"; upon which we find the following note:—

"Boulogne. These pictures were given by George III. to the Society of Antiquaries, who in return presented to the King a set of Hearne's works on large paper. The pictures were reclaimed by George IV. They have been engraved in the *Vetusta Monumenta*, published by the Society. The set of Hearne's works is now in the King's Library in the British Museum."

Here it would have been certainly more to the purpose had his lordship told us that the pictures were to be seen in so accessible a collection as that at Hampton Court.—When Pepys refers to "the Hamiltons," a note informs us that George and Anthony Hamilton are alluded to; confounding in this way the biographer of De Grammont with his elder brother James.—Nor is his lordship's knowledge of old London localities so precise as might have been expected. The manor of "Blanche Chapiton" in London is, we are told, "Whitechapel." It is a very different place. This, too, in defiance of the famous corruption of the name into "Blind Chapel Court."

When we turn to the stage and the history of our dramatic literature, his lordship is, as we have hinted, equally at fault. Shirley's 'Cardinal' is called by him a tragi-comedy, in spite of Pepys's true description of it in the text as a tragedy. The play of 'Heraclius,' which Pepys saw acted in 1664, was the work, we are told, of Ludovic Carrell,—notwithstanding the translator's own statement that his play was never acted. An allusion (and a curious one it is) to the rain coming into the pit of the first Drury Lane Theatre, on the site of the present building, is illustrated by a note about the Blackfriars Theatre of a ruder period of our stage.—"Before the play was done," says Pepys, "it fell such a storm of hayle, that we in the middle of the pit were fain to rise and all the house in a disorder." On this his lordship observes, "The Blackfriars Theatre was entirely roofed over, and had a pit instead of a mere enclosed yard; whilst the stage portion alone of the public playhouses was protected from the weather." Lord Braybrooke should have said that while plays were performed as they were in Pepys's time, and indeed for a long period after, in the middle of the day, any other light than that of the sun was thought unnecessary, so that the pit either lay open to the weather (as in ruder times) or was glazed in, as it would appear to have been in the reign of Charles II. It is easy to conceive that a storm of hail would penetrate through skylights composed of the thin glass of Mr. Pepys's period. "The middle of the pit," immediately above the skylight, was

necessarily, as appears from Pepys's description, the most exposed.

It should be an editor's indispensable duty to make his readers comprehend what and whom his author is writing about. Small events, imperfect allusions, obscure anecdotes, traits of individual character, the gossip and well-understood references of the time, too often need explanation now. In the editor of a work like Pepys's no kind of knowledge will be found useless. It is true the original is a treat, and a rich one, by himself, but many of his allusions and, what is more, their significance and value, must be riddles of the darkest kind to the multitude who desire to relish and comprehend the treasures that he has left us. A little explanation on the part of a careful editor adds at times immeasurably to the enjoyment of passages obscure in themselves. Let us illustrate what we mean in the instance of the book before us.—Mr. Pepys is delighted to find his master, the Duke of York, playing with his "little girl" like any other father. If Lord Braybrooke had informed the reader that the little girl was Mary, the future Queen of England, the interest attached to the entry would have been materially increased to many who will pass it by with less attention than it deserves.—When Pepys describes the beauty of Sir Heneage Finch's grounds at Kensington, a note might have been added to say that the grounds referred to still retain their reputation, and are now included in Kensington Gardens.—The Shoe Lane cock-fighting might have been vividly illustrated by a story of Sir Thomas Jermyn, preserved by L'Estrange and printed by Mr. Thoms in his 'Anecdotes and Traditions.'—The note about Lord Chesterfield's seat at Bretby should certainly have informed the reader that the house of Pepys's period no longer exists.—The story of the offer of the Garter made by Charles II. to Sir Samuel Morland, which Pepys relates somewhat doubtfully, might have been confirmed from Morland's own statement of his services transmitted to Archbishop Tenison.—The reference to "Oxford Kate" in the indecent Sedley story might have been illustrated (not indelicately) by one or two references to the plays of Pepys's period.—The story of Clun the actor's death deserved a reference to the curious printed elegy upon him preserved by Mr. Collier.—The entry of the death of "the great O'Neal," which Pepys records somewhat satisfactorily, would carry to the reader its proper importance if Lord Braybrooke had told us that this O'Neal was one of the gentlemen of the chamber to the King and husband to the beautiful Countess of Chesterfield, with whom Van Dyck had been in love.—Some explanation should have been given—it could not be too short so long as it went to the point—about Killigrew's project of a nursery for actors.—The reference to the house which Sir John Denham was building in Piccadilly, east of Clarendon House, deserved a note stating that the house in question occupied the site of the present Burlington House.—The story of Giles Rawlings (told in De Grammont) might have been further illustrated by some curious materials preserved in the Museum.—The allusion to the walk under Lincoln's Inn Chapel deserved a note upon a custom long discontinued:—and we may say as much of the mention of Mrs. Ferrabosco as a musician; a name which Ben Jonson has rendered famous.—These omissions are provoking. Wherever we look for assistance we are sure not to obtain it. We will mention a difficulty which the editor has overlooked. It has hitherto been believed, on the testimony of old Downes, that the first theatre on the site of the present Drury Lane Theatre was opened with the play of 'The Humorous Lieutenant' on Thursday in Easter

week, the 8th of April 1663. A play-bill (the earliest known), printed by Mr. Collier, comes to confirm in part the testimony of old Downes. Yet, we read in Pepys, in the new matter—omitted in former editions as of no importance—and just one month later:—

"8 May 1663. Took my wife and Ashwell to the Theatre Royall, being the second day of its being opened. The house is made with extraordinary good convenience, and yet hath some faults, as the narrowness of the passages in and out of the pit, and the distance from the stage to the boxes,—which I am confident cannot hear; but for all other things is well; only, above all, the musique being below, and most of it sounding under the very stage, there is no hearing of the bases at all, nor very well of the trebles, which sure must be mended. The play was 'The Humorous Lieutenant,' a play that hath little good in it, nor much in the very part [the Lieutenant—this is not in Lord Braybrooke] which, by the King's command Lacy now acts instead of Clun. In the dance the tall devil's action was very pretty. The play being done we went home by water, having been a little shamed that my wife and woman were in such a pickle, all the ladies being finer and better dressed in the pit than they used, I think, to be."

We are quite at a loss to conceive how, if the 8th of April was the first night, the 8th of May should be the second.

But it is now time to let Mr. Pepys speak for himself. Our quotations are, of course, from the hitherto unnecessarily suppressed passages of the book. Here is the earliest notice that has yet been found of the Duke's falling in love with the Countess of Chesterfield, the lady with the green stockings commemorated in De Grammont.—

"1 Jan'y. 1662/3. I find that there is nothing almost but wonder at court from top to bottom, as if it were fit I could not instance, but it is not necessary; only they say that my Lord Chesterfield, Groom of the Stole to the Queen, is either gone or put away from court upon the score of his lady's having smitten the Duke of Yorke so as that he is watched by the Duchesse of Yorke, and the lady is retired into the country upon it. How much of this is true God knows, but it is common talk."

The entry for the day on which this was made concludes with a visit to the Duke's Theatre, where he saw 'The Villain,' a tragedy by Tom Porter, as Major Thomas Porter was familiarly called. Lord Braybrooke should have told us that Sandford played the Villain, and that it was one of his most famous parts. The reference to the old Roxolana (the elder Davenport, then the mistress of Lord Oxford) is curious.—

"1 Jan'y. 1662/3. After dinner to the Duke's house, where we saw 'The Villain' again, and the more I see it the more I am offended at my first undervaluing the play, it being very good and pleasant, and yet a true and allowable tragedy. The house was full of citizens, and so the less pleasant, but that I was willing to make an end of my gaddings. Here we saw the old Roxolana in the chief box, in a velvet gown, as the fashion is, and very handsome, at which I was glad."

The old editions of Pepys added materially to the historical value of the De Grammont Memoirs, by confirming in very many places the truth of certain statements which people were unwilling to believe. The suppressed matter assists still further in giving Hamilton's book an historical importance. How Horace Walpole would have revelled in Pepys's pages!

The references to Betterton are numerous and important. It seems somewhat doubtful if Ianthé was his wife. We are unable to explain the propriety of the epithet "poor Ianthé."

"22 Oct. 1662. Benier, being acquainted with all the players, do tell me that Betterton is not married to Ianthé, as they say; but also, that he is very sober, and humble following of his studies, and is rich already with what he gets and saves."

"30 Nov. 1662. This done we broke up and I to

the cockpit, with much crowding and waiting, where I saw 'The Valiant Cidd' acted,—a play I have read with great delight, but is a most dull thing acted, which I never understood before, there being no pleasure in it, though done by Betterton and Ianthé and another fine wench that is come in the room of the new Roxolana; nor did the King or Queene once smile all the whole play, nor any of the whole company seem to take any pleasure but what was in the greatness and gallantry of the company."

"28 July 1664. Seeing 'The Bondman' upon the posts I went and saw it acted. It is true for want of practice they have many of them forgot their parts a little, but Betterton and my poor Ianthé outdo all the world. There is nothing more taking in the world with me than that play."

"2 Dec. 1664. To the Duke's house and there saw 'The Rivals,' which I had seen before; but the play not good, nor anything but the good actings of Betterton and his wife and Harris."

Pepys was troubled with his neighbours at the old Navy Office in Crutched Friars. Lady Batten's complaint of Mr. Pepys's maid is humorously related:—

"5 Nov. 1662. My Lady Batten did send to speak with me, and told me very civilly that she did not desire, nor hoped I did, that anything should pass between us but what was civil, though there was not the neighbourliness between her and my wife that was fit to be, and so complained of my maids mocking of her. When she called 'Nan' to her maid within her own house, my maid Jane in the garden overheard her and mocked her, and of my wife's speaking unhandsonably of her; to all which I did give her a very respectful answer, such as did please her, and am sorry indeed that this should be, though I do not desire there should be any acquaintance between my wife and her. But I promised to avoid such words and passages for the future. At night I called up my maids, and schooled Jane, who did answer me so humbly and drolly about it, that though I seemed angry, I was much pleased with her and with my wife also."

Here is a passage about taverns and the hire of servants in former times which will be new to many:—

"10 May 1663. After that to some other discourse, and among other things, talking of the way of ordinaries, that it is very convenient, because a man knows what he hath to pay: one did wish that among many bad, we could learn her good things of France, which were that we would not think it below the gentleman or person of honour at a tavern to bargain for his meat before he eats it; and next, to take his servants without certificate from some friend or gentleman of his good behaviour and abilities."

Here too is an amusing instance of the writer's harmless vanity. The entry is quite a little picture in itself:—

"15 June 1663. They talked of handsome women; and Sir J. Minnes saying that there was no beauty like what he sees in the country markets, and specially at Bury, at which I will agree with him. My lord replied thus:—'Sir John, what do you think of your neighbour's wife,' looking upon me, 'Do you not think that he hath a great beauty to his wife?' 'Upon my word he hath,' which I was not a little proud of."

We must return to this volume for further illustrations of Pepys's manner and Pepys's period.

The Tenant of Wildfell Hall. By Acton Bell. 3 vols. Newby.

THE three Bells, as we took occasion to observe when reviewing 'Wuthering Heights' [*Athenæum*, No. 1052] ring in a chime so harmonious as to prove that they have issued from the same mould. The resemblance borne by their novels to each other is curious. 'The Tenant of Wildfell Hall' must not hope to gain the popularity of her elder sister 'Jane Eyre,'—but the blood of the family is in her veins. A short extract will sufficiently prove this, even to such as require for proof of a likeness data somewhat

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more exact than those of Sterne's simile-maker—the

—poor industrious man
Who means no ill,
But does the best he can
With a quill, * *
Just as a fisher shoots an owl
Or a son-fowl

To make the likeness of a fly,
To make a simile in no feature
Resembling the creature
That he has in his eye!

Acton Bell, like Ellis and Currer, knows the nooks of the north of England well. As the opening scene will sufficiently testify.—

"The day I last mentioned was a certain Sunday, the latest in the October of 1827. On the following Tuesday I was out with my dog and gun, in pursuit of such game as I could find within the territory of Linden-Car; but finding none at all, I turned my arms against the hawks and carrion crows, whose depredations, as I suspected, had deprived me of better prey. To this end, I left the more frequented regions, the wooded valleys, the corn-fields, and the meadow lands, and proceeded to mount the steep acclivity of Wildfell, the wildest and the loftiest eminence in our neighbourhood, where, as you ascend, the hedges, as well as the trees, become scanty and stunted, the former, at length, giving place to rough stone fences, partly greened over with ivy and moss, the latter to larches and Scotch fir-trees, or isolated blackthorns. The fields, being rough and stony and wholly unfit for the plough, were mostly devoted to the pasturing of sheep and cattle; the soil was thin and poor: bits of grey rock here and there peeped out from the grassy hillocks; bilberry plants and heather—relics of more savage wildness—grew under the walls; and in many of the enclosures, ragweeds and rushes snarped supremacy over the scanty herbage;—but these were not my property. Near the top of this hill, about two miles from Linden-Car, stood Wildfell Hall, a superannuated mansion of the Elizabethan era, built of dark grey stone,—venerable and picturesque to look at, but, doubtless, cold and gloomy enough to inhabit, with its thick stone mullions and little latticed panes, its time eaten airholes, and its too lonely, too unsheltered situation,—only shielded from the war of wind and weather by a group of Scotch firs, themselves half blighted with storms, and looking as stern and gloomy as the Hall itself. Behind it lay a few desolate fields, and then, the brown heathland summit of the hill; before it (enclosed by stone walls, and entered by an iron gate with large balls of grey granite—similar to those which decorated the roof and gables—surmounting the gateposts), was a garden,—once, stocked with such hard plants and flowers as could best brook the soil and climate, and such trees and shrubs as could best endure the gardener's torturing shears, and most readily assume the shapes he chose to give them,—now, having been left so many years, untilled and untrimmed, abandoned to the weeds and the grass, to the frost and the wind, the rain and the drought, it presented a very singular appearance indeed. The close green walls of privet, that had bordered the principal walk, were two-thirds withered away, and the rest grown beyond all reasonable bounds; the old boxwood swan, that sat beside the scraper, had lost its neck and half its body; the castellated towers of laurel in the middle of the garden, the gigantic warrior that stood on one side of the gateway, and the lion that guarded the other, were sprouted into such fantastic shapes as resembled nothing either in heaven, or earth, or in the waters under the earth; but, to my young imagination, they presented all of them a goblinish appearance, that harmonized well with the ghostly legends and dark traditions our old nurse had told us respecting the haunted hall and its departed occupants. I had succeeded in killing a hawk and two crows when I came within sight of the mansion; and then, relinquishing further depredations, I sauntered on, to have a look at the old place, and see what changes had been wrought in it by its new inhabitant. I did not like to go quite to the front and stare in at the gate; but I paused beside the garden wall, and looked, and saw no change—except in one wing, where the broken windows and dilapidated roof had evidently been repaired, and where a thin wreath of smoke was curling up from the stack of chimneys."

The reader is by this time curious to get a

peep of "the tenant" of such a wild abode: being convinced that, since

Vague mystery hangs about these desert places, she must be a Lady with "a history." But not a line or passage of this shall be divulged in the *Athenæum*,—however tempted to lengthen our lecture on family likeness. With regard to one point, however, we cannot remain silent:—The Bells must be warned against their fancy for dwelling upon what is disagreeable. The brutified estate of Mr. Huntingdon might have been displayed within a smaller compass in place of being elaborated with the fond minuteness of a Jan Steen. The position of the wife with regard to her husband's paramour is, on the other hand, treated with a sort of hard indifference,—natural enough, it may be, but not in harmony with the impressions of the Lady which we have been invited to entertain. Were the metal from this Bell foundry of baser quality than it is it would be lost time to point out flaws and take exceptions. As matters stand, our hints may not be without their use to future "castings:" nor will they be unpalatable, seeing that they are followed by our honest recommendation of 'Wildfell Hall' as the most interesting novel which we have read for a month past.

Life in Russia; or, the Discipline of Despotism.
By Edward P. Thompson, Esq. Smith, Elder & Co.

Of partizan writings on Russia and its Emperor, whether favourable or unfavourable to the subjects, Western Europe has now had nearly enough. Schnitzler, Custine, Golovine, Hemmingsley, and a host of followers in their traces—Germans, French, Russ and English—have poured their respective tales into eager and wondering ears, and have drawn the gigantic power of the North in a great variety of lights and aspects. A calm, sober, competent book on the subject is, however, still a desideratum in this part of the world. From French or Polish writers, considering their great historical antipathies to Russia, the truth could scarcely be expected—even were it clearly comprehended. The Germans, too, have their national jealousies. The non-political class of English travellers probably furnish the safest guides to the inquirer in such studies. The papers of Howard and the published travels of Coxe and Clarke furnish the best materials for estimating the condition of the Empire towards the close of the last century, morally and politically; and as internal changes in Russia have been as slow as its external fortunes have been brilliant and rapid, the descriptions there given may be safely accepted as, generally speaking, tolerably correct pictures of things as they are. Of similar trustworthiness is the work of Xavier Lestelle on Southern Russia. Between the commercial or scientific tourist and the political writer Mr. Thompson seems to occupy a middle space. He says he has made frequent trips into Russia,—but in what capacity we are not told: he claims to have a competent knowledge of the country,—but how he acquired it does not appear. On the contrary, his narrative often suggests reason to believe that his acquaintance with Russia is confined chiefly to the capital. He does not seem to have had business to transact,—or if so, he "sinks the shop" completely: nor does he seem to have gone "to spy out the nakedness of the land," like the Marquis de Custine. It would have been more ingenious in Mr. Thompson to have told his readers how he became competent to write on the affairs of Russia, and what were the sources of his knowledge. It is incumbent upon every writer who demands the confidence of the public for his statements to give his best grounds for soliciting such

trust. It is impossible to rely upon the judgment of a man unless we have some knowledge of the means which he has had of arriving at a sound opinion.

Though we are not convinced that Mr. Thompson's acquaintance with Russia—with its language, literature, and laws, or with its political and social condition except in St. Petersburg, which the Muscovite scarcely considers a Russian city—is either extensive or profound, we recognize in his accounts an air of truth and fairness which wins, in so far as he speaks from his own experience, our confidence. Unlike most of the recent writers on the subject, he does not paint the Emperor Nicholas in dark or lurid colours. He considers him as little better or worse than the rest of mankind. The vices of his administration are attributed to the agents of his power; while certain domestic virtues supposed to be incompatible with a cruel and tyrannical temper are boldly claimed for him. Occasionally Mr. Thompson's philosophy of human nature seems not a little infantine: as, for instance, where he tells of Nicholas taking up his grandson—the heir to his empire—and carrying him to a balcony to show him to the crowd beneath, and proceeds to raise thereupon the inference that the Autocrat is naturally of humane and gentle disposition! Mr. Thompson must have read the past to little purpose if he has not learnt by the example of innumerable tyrants, ancient and modern, that the desire of offspring and love of the born inheritors of their power make part of their ambition—and are no more proofs of tenderness than are the lust of wealth and influence.

In attributing much of the dark and cruel policy of Nicholas to his position we think the writer nearer the truth. The administration of the Russian empire—its social and military organization—is a splendid solecism. Peter the Great made a grand but fatal mistake in endeavouring to impose on his crude Asiatic empire the political system of Western Europe. There existed not at that time in Russia—there does not yet exist—the bases for such a civilization as he attempted to impress upon it. He made a State, but could not make a People: he created a form, but could not endow it with life. His successors followed in his footsteps. Their policy tended to create not a Russian nation but a miserable imitation of Holland, France, and England,—not only in the outward forms but in inward vitality. Such a man as Peter might have known the futility of such a work: but too hasty and violent to wait for a development of national life from the rude elements which lay in such abundance about his throne in the slow but certain course of nature, and dazzled by the Teutonic civilization of Western Europe, he resolved to import what he had not patience to grow. To this end, English arts, French manners, Dutch and German artificers were attracted to Russia; and two adverse systems being incompatible, the old Slavonic ideas, literature and traditions were rigorously suppressed. If this foreign civilization flourished it was only as an exotic—that is, with infinite care, cost and trouble; it never repaid its nurture. The result has been a powerful empire,—but not a great people. With the greatest physical resources of any nation in Europe, it is the poorest both in individual and national wealth. Its military force consists of a tithe of the whole population; yet thousands die every year of starvation, and it cannot afford a system of railways. The natural tendencies of the Russian people—if the various races of which it is composed can be spoken of as an agglomerate—are thus at issue with the policy of the ruling house; and, so far as internal government is concerned, nearly all the difficulties of the Emperor's "po-

sition" arise from this source. The "system" has become so perfect that he is no longer master of the mechanism; and corruptions of manifold kinds have become so entwined with it that, however obvious and absurd they may be, escape from them is next to impossible. Many curious examples could be quoted in illustration: Mr. Thompson furnishes the following.—

"It is not unusual for the Emperor to stop and address a person in the street; but the luckless individual has little to boast of in so flattering a distinction: in a moment he is arrested by one of the ubiquitous agents of the police, and charged with the offence of having addressed the Emperor. He is authoritatively required to repeat the substance of what he had said; and a confinement of some days inevitably follows: which the administration of a bribe, or the exertion of some powerful influence, can alone terminate. This occurred to a celebrated French actor, who having been ill, and unable to perform for some time in consequence, was accosted by the Emperor, who inquired after his health, and urged him to resume his theatrical functions as soon as possible. The unfortunate actor was immediately arrested, and had some trouble in getting liberated. The circumstance reached the ears of the Emperor, who, wishing to make him some reparation, desired to know in what manner he could oblige him. 'In nothing, sire,' replied the comedian, 'but that your Majesty will never condescend to speak to me in the street again.'"

The Emperor is fully aware of this; but it is part of the "system," and he fears to make the smallest innovation,—being well aware that all the parts are linked together, and all more or less rotten. If in riding through the streets he should chance to overrun some poor wretch, we are told that it is his custom to dismount and abandon his equipage in compensation:—this the police immediately take possession of and appropriate to themselves. When any extraordinary case of malversation occurs and is brought to the knowledge of the Autocrat, a change of person takes place, but not a change of principle. The man may be removed—the machinery must not be interfered with.

To this state-machinery the Autocrat is as great a slave—perhaps as great a victim—as the meanest of his subjects. Once relax it, and he knows that the whole edifice of his power would fall to pieces. Organization is everything in Russia: dissolve that, and the colossal fabric vanishes at once. Where there is no political life there can, of course, be no political liberty,—and the more conspicuous the position, the more inevitable is the bondage to be endured. For a long while to come, it is to be feared that Constitutionalism—as it is understood in this country—is for Russia a mere dream. The rule of the *demos* is as far off in St. Petersburg as that of the despot is in Washington. People must be prepared for freedom and civilization: no nation ever yet reached these distinctions by means of war and conquest. The work must be done at home—the growth must be on, and of, the soil. Russia will hardly become a great nation until she has abandoned her imitations of Teutonic life and set herself to cultivate a civilization of her own. The Saxon institutions which play so important a part in the drama of history are of native origin, and fitted to the mental and physical organization of the people; but they will not take root in a Russian soil or assimilate themselves to Slavonian ideas. The more intelligent Russians are beginning to understand this; and so long as the house of Romanoff continues to govern on its historical policy the difficulties of its "position" will continue to increase. How far the emperors are morally responsible for their position every reader will determine for himself:—plenty of data for such a judgment may be found in the writers whom we have already named.

The work at the head of this article consists

of a series of letters written during a trip into Russia, extending as far as Moscow; and contains notes of the journey from Hull through Holstein,—and, on the return, of a trip across Sweden. Throughout, it is pleasantly written, and forms agreeable summer reading. For matters of graver interest the politician will scarcely look into it; but if he should, he may chance to light upon some few suggestive hints not to be found in performances of more pretence. For ourselves, we will just string together a few passages of curious or novel interest—and commend the work to such as feel a relish for more. Here is a moral by the way.—

"Lubeck is a striking instance of the effect of social and elemental revolutions on local prosperity. She was undoubtedly at one period the queen of the Baltic—the Venice of the north—and the aisles of the Marie Kirche chronicle her sway on the tablets, or rather monuments, erected to the memory of her departed admirals. These memorials are piled high against the pillars in all the pride of carved emblazonry, surrounding mostly a portrait of the hero himself, and narrating a fulsome catalogue of deeds, important only in the estimation of the man who performed them. One, however, is remarkably significant, and strangely imagined. At its base—as if having partially clambered up the pillar, on part of which it rests—a skeleton with outstretched arm, and holding a sponge, is in the act of blotting out the recorded inscription. I forget the date; but a few short years have already as much erased the name from the page of history as if the allegory itself had been fulfilled."

There is, of course, a description of the famous statue of Peter the Great in the Admiralty Square of St. Petersburg; and to it is attached the following incident.—

"A laughable incident connected with this statue occurred a few days since. Some American sailors, who had been making rather too free with the jolly god, sallied forth on a frolicsome cruise, and one of them, not having the fear of the police before his eyes, climbed over the iron palisade surrounding the statue, and, clambering up the rock, seated himself *en croupe* behind the Emperor. He was speedily dismounted, and, after a night's confinement, was brought before the divisional officer of police. His case was summarily disposed of, and so heavy a fine inflicted, that he naturally remonstrated. 'No, no,' said the officer, 'we can make no abatement: if you will ride with great people, you must pay great people's price.'"

From a chapter of manners, we quote a paragraph which tells us that—

"Very few of the serfs who have succeeded in purchasing their freedom remain in service; but where such is the case, they assume a self-importance, and exact a deference from, and superiority over, other domestics: it is a caricature of the great national tyranny. I have just witnessed a most ludicrous instance of it, which I give as an example of the ruling principle in Russian society. The *Dvorniks* or yard-servants, whose occupations place them in an inferior grade, are treated as subordinates, even by the other servants of the house. One of these men in our establishment had a sister about to be married, and, being anxious to give the utmost *éclat* to the ceremony, urgently pressed the housemaid to grace it with her presence. Her scruples being at length overcome (for the lady had considerable pretensions, from having purchased her freedom), she exacted that she should have a carriage at the door to carry her to the scene of festivity, and that he should not presume to ride with her otherwise than standing behind as a footman! Having had a hair-dresser to arrange her curls and flowers, she was handed into the vehicle with the utmost gallantry and politeness, and the happy Andrew jumped on the footboard, delighted with her condescension."

Here is a glimpse of another kind into the character of a people scarcely encrusted with civilization.—

"As the means of enforcing the attendance of witnesses are unknown in Russia, excepting by keeping them secure, persons whose testimony is required are actually confined till their services are required.

Now, to brave imprisonment, even in furtherance of the ends of justice, is beyond the ordinary bounds of patriotism: hence a tumult in the street, or a crime committed on the highway, is the signal for every passenger to fly in a contrary direction, in order to avoid the duty of giving evidence, which in other countries strengthens the arm of justice. Thus humanity suffers by this iniquitous abuse of arbitrary power; since to witness a transaction is equivalent to being *particeps criminis*: and, further, to render assistance in cases of accident, illness, or sudden death in the street, involves the humane person in the most dangerous responsibility; for a person found with a corpse must account for the death, and clear himself from the suspicion which his presence inevitably attaches to him. Ignorance, besotted ignorance, increases that hardness of heart and apathy to suffering which this dreadful regulation has made habitual to every Russian. A few days since, as I was walking through one of the principal streets, a respectfully dressed man before me staggered and fell. Like the Levite in the parable, I, with the other passengers, 'passed by on the other side;' but I stood at a distance and watched the result. I saw, as I passed the man, that it was a case of apoplexy, and that with immediate attention he might probably have recovered; but no, in opposition to the common dictates of reason, an inferior policeman, who was attracted to the spot, not daring to act without the authority of his superior, threw a cloth over the man's face, and left him to perish by suffocation while he went for help. The delay, to say nothing of the application of the cloth, was fatal."

We are not sure that our countryman comes out of this with all the credit which could have been wished:—but we pass on to a picture of a funeral scene in which the characteristics of the government, political and ecclesiastical, are nicely preserved.—

"An altar, like a platform, raised on a succession of steps, receives the richly ornamented coffin; from which the arched lid is removed, leaving the corpse prominently exposed. A crowd of officiating priests dressed in the costume appropriate to the ceremony, chant and recite the service, assisted by the choir. It is very long, consisting of several parts; at one of which lighted tapers are distributed to all the congregation, while a priest holding one of three branches, emblematical of the Trinity, waves it round the corpse; he then pours a dark kind of incense into the coffin, and reads a long printed paper, which he afterwards thrusts into the breast of the deceased. The friends then mount the steps, kiss their departed friend, and the priest closes the ceremony by throwing a muslin veil over the body; the lid of the coffin is then replaced, and the procession winds its way to the cemetery; which, being without the city, is two or three miles distant. Few of the friends venture thus far, for, considering their duties to have been completed at the church, they leave the last act to the officials. The streets for some little distance in the line of procession are strewn with the small tips of fir branches; and a most ruffianly-looking set of men, more or less numerous according to the importance of the funeral, wearing slouched hats and loose black robes, and carrying lighted torches, follow in files by the side of the procession. I introduced myself a few days since as a spectator at the funeral of a major of the Cuirassiers de la Garde; and the church being full of military men, all of whom I knew could not be connected with the deceased, I ventured to seek a little explanation. The deceased lay exposed in full uniform; and when the priest unbuttoned the coat, to insert the paper before mentioned, I begged of an officer standing next to me to explain that part of the ceremony. He looked at me *du haut en bas*, and, just as I was on the point of offering an apology, he said, in a tone which indicated his surprise at my ignorance and want of faith, that it was the passport to St. Peter to open the gates of heaven to the deceased!"

This assumption of the power to grant actual passports to heaven is a master-stroke of polity: and few are found reckless enough to peril the refusal of a document of such importance in a Russian's experience as a passport, by any act of disobedience.

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Cesar with a more benignant eye than most English travellers, Mr. Thompson bears testimony to the miserable condition of the serfs; and thus disposes of some of the ordinary sophisms made use of by the advocates of the system.—

"The Russians attempt to prove to you that the condition of their serfs is enviable compared to that of the peasants in other countries. It is a miserable deception. In the distant and sequestered departments thousands of families pass through all the horrors of starvation, and perish from misery and the effects of brutality. Human nature suffers universally in Russia; but the men who form the staple of the soil have the hardest lot. It is in vain to contend that they are entitled to the necessities of life, when they have not the power to enforce the fulfilment of this illusive privilege. The truth is stifled under the fallacious, though specious, axiom, that it is to the interest of a master to provide for his creatures; but it is not every man who understands and appreciates his interests. In other societies, and among other people, the bad economist ruins himself, and the evil extends no further; but here, as human life constitutes the wealth of an individual, whole villages and cantons fall victims to the improvidence and recklessness of their owner. It is true that the government steps in and applies a remedy for these evils, by placing the estates in trust, when it is aware of the mischief; but this tardy relief cannot restore the dead. Picture to yourself the mass of unknown sufferings and iniquities produced by such customs, under such a government and in such a climate! The despotism of these landlords is more aggravated than that of the Emperor himself; because, from being withdrawn from the public eye, it is not controlled by the fear of public opinion."

With these samples of the quality of the work before him, the reader will be enabled to judge of the desirableness of a more intimate acquaintance with its contents:—and to his attention we shall commit it without further remark.

Evangeline: a Tale of Acadie. By H. W. Longfellow. With an Introduction, Historical and Explanatory. Kent & Richards.

This is a reprint of the last new trans-Atlantic poem. That Mr. Longfellow should have seen good to write his pathetic tale of an Anglo-American settlement in hexameters, seems to us one of those eccentricities of literature which in some measure determine the rank of the literary man. For classic themes are classic metres fit: iambs for odes after the manner of the ancients—"longs and shorts" for the narration of Medea's wrongs or "Laodamia's love forlorn." But with the sorrows of *Evangeline* a simpler rhythm would have been more in harmony; were even the antique measure here selected completely bent to its modern occupation. This, however, is not the case. Mr. Longfellow has been in no respect more successful than our late Laureate;—and, without reference to the Byronic satire, to which its choice of subject and manner of treatment gave rise, Southey's 'Vision of Judgment' is owned to be a failure, simply in the effect of its versification. We suspect that either monotony or lameness is inevitable in any extensive work wherein the cadences and measures of a dead language are employed; and if repeated experience confirms the suspicion, the conclusion naturally reached is that the exercise may engage the ingenuity of a Scribner but is a task unworthy of the patience of a true artist. It is the touch of affection—discernible, with all grace, purity, sweetness and happy choice of subject, in Mr. Longfellow's former efforts—which prevents his being ranked as one of the foremost among American poets. He seems too unwilling to be wholly national and natural: not too fondly attached to the legends and scholarship of other countries than his own,—but mistaken in his manner of emulating them. He is too fantastically resolute to interweave what is distant

with what is familiar—to attempt a "Composite order" of poetical creation such as shall combine Eastern and Western elements of beauty. This is a mistake:—Architecture was in its decline, not in its infancy, when the mixed style adverted to was introduced. It is characterized by its name,—being at best a compound, not a discovery.

The invention of 'Evangeline' is very simple: the story telling of the separation for life of two lovers, consequent on the breaking up of a colony of French Acadians by the English Government. The pilgrimage of the maiden in search of her betrothed is told with great feeling and pathos. But the real charm of the tale lies in its insulated pictures of scenery:—one or two of which we will give. In the first—*Evangeline's* home in the village of Grand Pré—we have marked with italics one or two "shifts" of versification and incoherences of language to justify our remarks on the inapplicability of the metre to its subject.—

Firmly builded with rafters of oak, the house of the farmer stood on the side of a hill commanding the sea; and a shady sycamore grew by the door, with a woodbine wreathing around it.

Rudely carved was the porch, with seats beneath; and a footpath—

Led through an orchard wide, and disappeared in the meadow. Under the sycamore-tree were hives overhung by a pent-house,

Such as the traveller sees in regions remote by the road-side.

Built o'er a box for the poor, or the blessed image of Mary. Farther down, on the slope of the hill, was the well with its moss-green

bucket, fastened with iron, and near it a trough for the horses.

Shielding the house from storms, on the north, were the barns and the farm-yard.

There stood the broad-wheeled wains and the antique ploughs and the harrows;

There were the folds for the sheep; and there, in his feathered scapulo,

Strutted the lordly turkey, and crowed the cock, with the self-same

voice that in ages of old had startled the penitent Peter. Bursting with hay were the barns, themselves a village. In each one

Far o'er the gable projected a roof of thatch; and a staircase, Under the sheltering eaves, led up to the odorous corn-loft.

There too the dove-coot stood, with its meek and innocent inmates

Murmuring ever of love; while above in the variant breezes

Numberless noisy weathercocks rattled and sang of mutation.

Here is a river-piece, taken further south.—

Onward o'er sunken sands, through a wilderness sombre with forests,

Day after day they glided adown the turbulent river; Night after night, by their blazing fires, encamped on its borders.

Now through rushing clutes, among green islands, where plumelike

Cotton-trees nodded their shadowy crests, they swept with the current,

Then emerged into broad lagoons, where silvery sand-bars Lay in the stream, and along the wimpling waves of their margin,

Shining with snow-white plumes, large flocks of pelicans waded.

Level the landscape grew, and along the shores of the river, Shaded by china-trees, in the midst of luxuriant gardens,

Stood the houses of planters, with negro-cabins and dove-cots.

They were approaching the region where reigns perpetual summer, Where through the Golden Coast, and groves of orange and citron,

Sweeps with majestic curve the river away to the eastward. They, too, swerved from their course; and, entering the Bayou of Plaquemine,

Soon were lost in a maze of sluggish and devious waters, Which, like a network of steel, extended in every direction.

Over their heads the towering and tenebrous boughs of the cypress

Met in a dusky arch, and trailing mosses in mid air Waved like banners that hang on the walls of ancient cathedrals.

Deathlike the silence seemed, and unbroken, save by the herons

Home to their roosts in the cedar-trees returning at sunset, Or by the owl, as he greeted the moon with demoniac laughter.

Lovely the moonlight was as it glanced and gleamed on the water, Gleamed on the columns of cypress and cedar sustaining the arches,

Down through whose broken vaults it fell as through chinks in a ruin.

Dreamlike and indistinct, and strange were all things around them;

And o'er their spirits there came a feeling of wonder and sadness,— Strange forebodings of ill, unseen and that cannot be compassed.

* * * * *

Thus ere another noon they emerged from those shades; and before them

Lay, in the golden sun, the lakes of the Atchafalaya. Water-lilies in myriads rocked on the slight undulations

Made by the passing oars, and, resplendent in beauty, the lotus

Lifted her golden crown above the heads of the boatmen. Faint was the air with the odorous breath of magnolia

blossoms, And with the heat of noon; and numberless sylvan islands, Fragrant and thickly embowered with blossoming hedges of

roses, Near to whose shores they glided along, invited to slumber. Soon by the fairest of these their weary oars were suspended.

Under the boughs of Wachita willows, that grew by the margin,

Safely their boat was moored; and scattered about on the greensward,

Tired with their midnight toil, the weary travellers slumbered.

Over them vast and high extended the cope of a cedar. Swinging from its great arms, the trumpet-flower and the

grape-vine Hung their ladder of ropes aloft like the ladder of Jacob. On whose pendulous stairs the angels ascending, descending,

Where the swift humming-birds, that flitted from blossom to blossom.

Such was the vision *Evangeline* saw as she slumbered beneath it.

Filled was her heart with love, and the dawn of an opening heaven

Lighted her soul in sleep with the glory of regions celestial.

Here, lastly, is a southern home.—

Near to the bank of the river, o'ershadowed by oaks, from whose branches

Garlands of Spanish moss and of mystic mistletoe flaunted. Such as the Druids cut down with golden hatchets at Yule-tide,

Stood, secluded and still, the house of the herdsman. A garden

Girded it round about with a belt of luxuriant blossoms, Filling the air with fragrance. The house itself was of

timbers Hewn from the cypress-tree, and carefully fitted together. Large and low was the roof; and on the slender columns

supported, Rose-wreathed, vine-encircled, a broad and spacious veranda.

Haunt of the humming-bird and the bee, extended around it.

At each end of the house, amid the flowers of the garden, Stationed the dove-cots were, as love's perpetual symbol,

Scenes of endless wooing, and endless contentions of rivals. Silence reigned o'er the place. The line of shadow and sun-

shine Ran near the tops of the trees; but the house itself was in shadow,

And from its chimney-top, ascending and slowly expanding Into the evening air, a thin blue column of smoke rose.

In the rear of the house, from the garden gate, ran a path-way

Through the great groves of the oak to the skirts of the limitless prairie,

Into whose sun of flowers the sun was slowly descending. Full in his track of light, like ships with shadowy canvas

Hanging loose from their spars in a motionless calm in the tropics,

Stood a cluster of cotton-trees, with cordage of grape-vines.

The colours and forms of these landscapes of themselves sufficiently testify to the hand of the artist.

The more of such scenes that Mr. Longfellow peoples for our pleasure the more welcome. But in any future tale of the New

World from his hands it would give us pleasure to note that his fancy for experiment has been

exhausted in 'Evangeline'; and that he has given himself heartily up to his subject, without

stepping aside to assume a mode in the very assumption of which a certain conceit is confessed,—disturbing the implicit submission and

healthy enjoyment of him who reads.

Cosmos: Sketch of a Physical Description of the Universe. By Alexander Von Humboldt.

Translated under the superintendence of Lieut.-Col. E. Sabine. Vol. II. Parts III. and IV. Longman & Co.

Cosmos: A Survey of the General Physical History of the Universe. Vol. II. Baillière.

THE progress of intelligence—the mode of thought—is as distinctly traceable, in all its

great characteristics, through the history of a people and in the literature of every age, as it

is in the individual member who from the simplicity of childhood passes onward to the fully-developed man under the eye of the observer.

To trace this progressive growth—this constant change—and all the curious phenomena which belong to the mental development of the human family—to record the gatherings of truths, as one by one they have been added to swell the great store handed down to the keeping of the races that now sway the sceptres of intelligence—is the object of these two concluding parts of "Cosmos."

"I approach [says the author] the termination of a comprehensive and hazardous undertaking. More than two thousand years have been passed in review,—from the earliest state of intellectual cultivation among the nations who dwelt round the basin of the Mediterranean and in the fertile river districts of Western Asia, to a period the views and feelings of which pass by almost imperceptible shades into those of our own age."

If we study the records which the earliest races of mankind have left, we find that surveying nature in all the beauties of organized life as it was spread around them—the changes of day with its golden sunshine, of night with the mystery of its stars, of summer with its ripe fruits and glowing flowers, of winter with its seered and dying aspects, of nature in her calms when the aerial undulations pass like whispering voices through the forest trees, and in her storms when the same trees bow before her wrath and the level waters rise up at her bidding to lash their shores—they imagined behind the mystery of external nature a world of spiritual forms to whom the charge of all such phenomena was given. To their fancy a veil of enchantment was spread over the world; and regarding each object in creation as the particular care of a presiding spirit, man walked the earth in a state of dream,—in which, between the impulses of wonder and terror, he looked with superstitious adoration upon all things. The mythology of the Hellenic races, in which we find reflected the ideal creations of a still earlier people, exemplify this fact in beautiful forms; and superstition is therein invested with a poetry that approaches to the divine.—

"A deep insight into the forces and a recognition of the unity of nature, does not belong to an original and so-called primitive people, notwithstanding that such an insight has been attributed at different periods, and according to different historical views, at one time to a Semitic race in Northern Chaldea, and at another to a race of the Indians and Irānians in the ancient land of the Zend near the sources of the Oxus and the Jaxartes. History, as founded on testimony, recognizes no such primitive people occupying a primary seat of civilization, and possessing a primitive physical science or knowledge of nature, the light of which was subsequently darkened by the vicious barbarism of later ages. The student of history has to pierce through many superimposed strata of mist, composed of symbolic myths, in order to arrive at the firm ground beneath, on which appears the first germs of human civilization unfolding according to natural laws. In the early twilight of history we perceive several shining points already established as centres of civilization, radiating simultaneously towards each other. Such was Egypt at least five thousand years before our era—such also were Babylon, Nineveh, Kashmir, and Iran—such, too, was China, after the first colony had migrated from the north-eastern declivity of the Kuen-lun into the lower valley of the Hoang-ho. Those central points remind us involuntarily of the larger among the sparkling fixed stars—those suns of the regions of space, of which we know, indeed, the brightness, but, with few exceptions, we are not yet acquainted with their relative distances from our planet."

All noble growths are slow; and though the most primitive man is found to possess an inquiring mind, this soul-elevating property is seen to be kept in constant subjection by the influences of the undefined awe with which everything strange is regarded. It would ap-

pear that it was natural for the untaught savage to refer even simple phenomena to mysterious causes rather than to familiar influences. The necessities of his existence soon led man to explore the vegetable kingdom for its fruits and herbs; and the wants of his suffering nature were the source of that study of Natural History which belongs especially to the science of *Materia Medica*. In the Indian physicians we have the earliest indications of the practice of the curative art leading to any extended inquiry.—

"From the confined sphere of utility and of single application, the study of plants gradually expanded into a wider and freer field:—it examined the structure of organic tissues—the connexion of this structure with the laws of their development, and the laws according to which vegetable forms are distributed geographically over the earth's surface, according to differences of climate and of elevation."

To the shepherd races inhabiting the fertile valleys to the south of the Caucasus we may refer the origin of that general contemplation of the universe from which arose, at a very early period in the world's history, a high amount of astronomical knowledge. The habits of observation induced by the solitary watches of these primitive races when protecting their flocks by night were the commencement of that science which now measures the remotest visible star, and by its perturbations tells of worlds unseen—which tracks the comets on their paths, and predicts their return after centuries of wandering.

The progress of the human mind has been, however, continually retarded;—and often a retrograde action becomes lamentably evident to the student of the mind's history. As man advances by the powers of his intellect, he is trammelled by the influences of lingering superstitions—or, leaping from the humble and arduous labours of inductive research to hypothetical generalities, he becomes involved in metaphysical dogmas which not only lend no aid to the acquirement of truth, but actually surround all things with clouds of doubt. Notwithstanding the high philosophy of the older schools of Greece, "the knowledge of nature was derived more from inward contemplation and from the depths of the mind than from observation of phenomena. The natural philosophy of the Ionic physiologists was directed to the primary principle of origin or production, or to the changes of form of a single elementary substance. In the mathematical symbolism of the Pythagoreans, in their considerations on number and form, there is disclosed, on the other hand, a philosophy of measure and of harmony." The influences of the two systems were perpetuated; and we may through almost every age trace the conflict between the metaphysical subtleties which sprang from the one and the experimental sciences which owe their origin to the other. Each system early gained an ascendancy over the minds of men under influences similar to those which Coleridge describes as gathering around the first steps of a youthful philosopher: "Hope realizing its own dreams—Ignorance dazzled and ravished with sudden sunshine—Power awakened and rejoicing in its own consciousness—Enthusiasm kindling among multiplying images of greatness and beauty, and enamoured above all of one splendid error,—and springing from all these, such a rapture of life and hope and joy that the soul, in the power of its happiness, transmutes things essentially repugnant to it into the excellence of its own nature:—these are the spells that cheat the eye of the mind with illusion." To these are alike due the beauty, the sublimity, and the errors of Greek physics. Those errors, in the garb of philoso-

phy and clothed with the adornments of poetry, took deep root in the world; and back to their schools may be traced many of the great acknowledged truths and many of the falsehoods yet clinging to the mind of man.

In "Cosmos" the gradual progress westward of civilization and intellectual development are strikingly set before us. In the "far East" we find the germs of nearly all the sciences that we now cultivate. Astronomy, medicine, natural history, and chemistry come to us from Arabia. We find them, indeed, mixed up with the errors of astrology, magic, and alchemy; but does it not appear to be a law of human progress that man shall learn the value of truth by gradually extricating it from error?

Conquest has, throughout history, it is shown, led to the spread of knowledge; and the horrors of war are softened by the diffusion of the arts of peace which have followed like kind spirits in the track of carnage. Commerce has aided in the spread of truth; and with the advance of civilization and the increasing necessities of mankind, this is destined to be the great means of regenerating the yet untaught races of both the eastern and the western worlds. A free trade in the produce of thought is spreading;—and the great mechanical appliances of our age are instruments by which the march of intelligence shall be quickened and widely extended.

Of the "oceanic discoveries" and their influence on the physical contemplation of the universe Humboldt—himself one of the greatest living travellers, happily restored again to health—treats with a lover's fondness; as may be well exemplified by the following passages.—

"In order to afford a more lively idea of the early influence which the oceanic discoveries exercised on the enlargement of physical and astro-nautical knowledge, I will call attention at the close of this description to some bright points of light which we see already glimmering in the writings of Columbus. Their first feeble ray is the more deserving of careful regard because they contain the germ of general cosmical views. In order to avoid its being supposed that I have unduly mingled modern physical views with the remarks on Columbus, I will commence with the literal translation of a portion of a letter written by the Admiral in October 1498 from Hayti."

The letter here given by Humboldt is the well-known one in which Columbus remarks on the influence of geographical longitude on the declination of the magnetic needle: and this is followed by an extended examination of the physical discoveries resulting from that observation. The author then continues:—

"The consideration of the importance of the discovery of America, and of the first European settlement therein, touches on other fields of thought besides those to which these pages are especially devoted; it would include all those intellectual and moral influences which the sudden enlargement of the entire mass of ideas exercised on the improvement of the social state. We recall only by a passing allusion how, since that great era, a new activity of thought and feeling, courageous wishes, and hopes hard to relinquish, have gradually pervaded all classes of civil society;—how the scantiness of the population of one hemisphere of the globe, especially on the coasts opposite to Europe, favoured the settlement of colonies, which by their extent and position have been transformed into independent states, unrestricted in the choice of free forms of government,—and how, lastly, the religious reformation, the precursor of great political revolutions, passed through the different phases of its development in a region which became the refuge of all religious opinions and of the most different views in divine things. The boldness of the Genoese navigator is the first link in the immeasurable chain of these fate-fraught events; and it was accident, and not fraud or strife, which deprived the continent of America of his name. The new world brought during the last half century continually nearer to Europe by com-

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mercial intercourse, and by the improvement of navigation, has exercised an important influence on the political institutions, and on the ideas and tendencies of those nations who dwell on the eastern shores of the constantly narrowing valley of the Atlantic Ocean."

The next, and not the least interesting, chapter of 'Cosmos' is on 'Discoveries in the Celestial Spaces.'—From the accidental discovery of Hans Lippershey, the spectacle-maker of Middelburgh,—that a combination of lenses forms an instrument "with which one can see to a distance," and the application of such an instrument by Galileo to examining the surface of the moon and the group of the Pleiades, down to the discovery of Uranus by the telescopes of Herschel and the resolution of the nebulae by the splendid instruments of Lord Rosse—an interval full of the most brilliant achievements of thought and observation presents itself to our study. The phenomena of physical optics with which we have become familiar, although not directly referable to the same discovery, spring out of it: and the refined researches of Newton, of Young, of the two Herschels, and of Brewster, on the laws of light and vision—the discovery by Malus, and the investigations by Arago, Fresnel, and others, of the strange phenomena of luminiferous polarization—and those researches of Faraday which would appear to link light and magnetism in a mysterious bond—may be regarded as so many streams of truth all sprung from this common fountain-head.—Magnetism naturally forms an important feature in a survey of cosmical phenomena: and it loses none of its interest in the hands of Humboldt—one of the most active members of that scientific body who have been investigating its phenomena, assisted by their respective governments, in every part of the world. We are now in possession of a mass of facts connected with these investigations of terrestrial magnetism such as has never at any previous time in connexion with any science been accumulated. Yet the great work is far from complete; and the aged leader of these magneticians earnestly expresses the hope "that permanent scientific institutions may impose upon themselves the duty of reminding, every quarter of a century, a government favourable to the prosperity and progress of navigation, of the importance of an undertaking the great cosmical value of which is attached to long-continued repetitions."

The chemical phenomena of the physical universe, and the progress of experimental inquiry as to the changes constantly occurring in the inorganic and the organic worlds, are touched on so briefly as to render the work in this respect strikingly incomplete. The story of that extraordinary class of men, who have been much belied, the alchemists, and of the results which have sprung out of their labours, is one of the most instructive and interesting to be found in the history of the process of thought. There was a life-long and a mind-devouring labour. Cupidity may in a few instances have been the exciting cause; but with the large majority of these men the toil of the day, the watches of the night, the constant strain on the mind, and the unwearied observation tell of impulses more soul-elevating than such as belong to a mere worldly purpose. Among the mediæval alchemists were men gifted with such mental powers, that had they wrestled with truth as earnestly as they did with error they must have taken their places with the greatest philosophers of any age or country. The dream of transmutation arose naturally from a contemplation of the multifarious forms of material creation by a mind previously impressed with the idea of three or four primary elements; and the zeal bestowed on this vision of young science

led to such an investigation of nature as had never before been attempted. Modern chemistry would not suffer by condescending to take a few lessons from its parent alchemy on many points essential to the correct understanding of the secrets of nature's laboratories.

The progress of geological investigation is yet more unsatisfactorily sketched out in this 'Physical Description of the Universe' than that of chemistry. 'Cosmos' was originally intended to embrace three volumes; but we may infer, from the manner in which this second volume concludes, that a third is no longer thought of—and possibly this may account for the hasty and incorrect sketches of the two important sciences in question, and for the fact that only two pages are given to the consideration of the "Mathematical Figure of the Earth."

A Pilgrimage to Rome. By the Rev. M. H. Seymour, M.A. Seeley.

Numerous as are the works that have been published on Rome and Italy, this volume has a special interest, which, though not entirely novel, entitles it to calm and impartial examination. The author, an English clergyman of the Evangelical school, visited Rome chiefly for the purpose of investigating for himself the state of religion in the great metropolis of Latin Christianity. In undertaking such a task it was necessary for him to adopt some conventional standard by which the propriety or impropriety of existing usages should be determined. He could not with any justice use the weights and measures of the Evangelical school in estimating the doctrines or the discipline of Romanism:—had he done this he would only have produced such a piece of idle bigotry as the lucubrations of the Rev. Dr. Massie, who wrote a ponderous volume to prove that Popery was very unlike Puritanism. The standard assumed by the Rev. Mr. Seymour was that ideal of Catholicism portrayed by the Rev. Dr. Miley in his eloquent work 'Rome under Paganism and the Popes'—an ideal which has been set up, too, by those who call themselves Anglo-Catholics and who have expounded their theory in the 'Tracts for the Times.'

At Genoa, Mr. Seymour witnessed one of those theatrical displays called "Vespers and a Procession," which are peculiarly offensive to the religious feelings of Protestants—and indeed to those of most Romanists who have been born north of the Alps. He describes at some length the Church of the Annunciation turned into a promenade—the levity and irreverence of the congregation—the monks mingling with the crowd, chatting and laughing like the youngest and gayest of the congregation—the hypocrisy of the beggars, throwing themselves on their knees and apparently absorbed in worship until their devotion attracted attention, when their prayers were at once changed into supplications for alms. These were preliminaries which naturally shocked his feelings, and perhaps added to the severity of his criticism on what followed.—

"During the pauses in the services there were several splendid interludes, or perhaps more strictly speaking, operatic music of the highest order. Nothing I had ever heard in the way of music surpassed it; but it was precisely that which may be heard at the Opera; and certainly is not often heard elsewhere. Some of the pieces were very grand, some were very sweet and pretty; some were very lively and brilliant.... I looked carefully throughout the church, while the priests were in the act of officiating, and I could observe but one man kneeling, and one woman leaning on a chair in the half-kneeling posture!.... We felt that we might as well be at the Opera!.... It seemed an attempt on the part of

the monks to take the field in rivalry with the actors—to make the music of the Church to rival the music of the Opera, and perform an entertainment in the church to outshine the entertainment in the theatre."

Mr. Seymour might have found had he been more candid or better informed that "Vespers with music and a procession" bear the same relation to the ordinary Ritual of the Romish Church that an oratorio does to the performance of the English Ritual, excepting only that they are far more common with the Italians than oratorios are amongst ourselves. If he had ever got crushed in the crowds forcing their way into York Minster during a Musical Festival, he would not have been quite so much shocked at the irreverence and levity which he thinks he witnessed in Genoa. The censurable part was the mixture of the Vesper Service with the musical performance:—but even this is not without a close parallel in some of our British Cathedrals and collegiate churches.

Monastic life in Italy was very carefully examined by Mr. Seymour—especially in Rome. The result of his investigations was that—

"The convents of the higher classes in Italy are neither more nor less than large boarding-houses for the younger sons of the aristocracy;—a sort of club arranged in an Italian fashion, where they can live cheaply and well, and enjoy the society of those who are in every respect their equals, within the establishment, and at all times go forth to enjoy any society more suited to their tastes, without the establishment."

In the inferior convents—

"All, without exception, seemed of the lowest labouring population; many of those monks being unable to write or read; so that though the establishment might in theory be regarded by some minds as a holy and Christian home and retreat for pious and devoted men from the lower classes of society, yet in actual practice it was a sort of overgrown almshouse, a sort of union poor-house, the inmates of which were not the sick, the infirm, and the aged, as in England, but the strong, the healthy, and the able-bodied of the population, who ought to have been compelled to labour for their support. And as for the establishments of Franciscans and Capuchins, as houses for the pious and holy, it needs not that any man should be informed that the inmates are often the most vicious and depraved even in Italy."

Monastic institutions, like many others, have survived the utility in which they originated. They were originally missionary in their character,—designed to diffuse civilization and Christianity among the barbarous nations of Europe, or to restore both where society had been dislocated by the Goths, Huns, or Vandals. This missionary and conservative character they retain to some extent in England and in Germany; but their existence in Rome is an idle anomaly, excepting in so far as they are employed as seminaries for the training of missionaries. The abuses in the Roman convents and the devotion exhibited in the few established in England do not, however, furnish arguments for or against Monasticism in the abstract. Circumstances are conceivable under which monastic institutions might render—and did occur under which they rendered—most important services to the progress of humanity; but it is easy to believe that the wisest institutions when *denaturalized* both in place and time may, like the convents of Rome, degenerate into abuses.

Mr. Seymour speaks more gently of nunneries than of monasteries. He regards them as a sad necessity arising from the moral condition of society in Italy.—

"Parents in Italy have much to contend with, much that is far worse than the worst that can be said justly respecting the nunneries; and no one ought to be surprised at the course they pursue; they pursue it not because they regard it as good in itself, but as the best in their power; and I feel that they

deserve our pity more than our censure—our sympathy more than our reproach."

The great ceremonies of Rome and their objectionable features, at least in the eyes of Protestants, have been too often described to need repetition. On the Bambino—which may be less familiarly known—we shall touch briefly. The Bambino is a wooden doll, said to have been carved by a Franciscan monk in Jerusalem from wood cut on the Mount of Olives as a representation of the Infant Jesus. Having no paint to colour the image, he had recourse to prayer; and having spent a night in devotion, he found in the morning that the little image had miraculously become the colour of flesh! This effigy is exposed for adoration, in a *presbiterio* prepared for it in the Convent of the Ara Cœli, from the Feast of the Nativity to that of the Epiphany. It is, besides, a sovereign preservative against all dangers of childbirth, and its presence determines the issue of every doubtful disease.—

"It is a common saying among the people of Rome that the Bambino receives more and better fees from the sick than all the medical men combined. It is certain at least that it is brought to visit its patients in a grander style, for a state coach is kept for it,—a coach quite as fine in its way as those of the cardinals or Pope. In this the Bambino is deposited, accompanied by some priests in full canonicals; and onward they move, stately and slow, as a rapid movement is thought inconsistent with the dignity of the image; and then as it passes every head is uncovered and every knee is bent in the street through which it moves. The Pope may pass and be saluted as he passes; the image of the Virgin Mary may pass and many a head is bared before it; the consecrated Host may pass and some may kneel and some may salute;—but if the Bambino passes every head is uncovered, and all the lower classes, let the weather be ever so wet and dirty, are prostrated in worship before it."

But this is not all. On the feast of the Epiphany the Bambino is brought out to give "its holy benediction" to the multitude assembled around the Ara Cœli. It is taken in solemn procession from the sanctuary to the steps of the church just at the summit of the Capitol, commanding a wide view of the ascending slope and the adjacent streets. Then, at a signal given by a crash of military music, it is raised above the head of the officiating High Priest, while every knee is bent and every head uncovered before it. We agree with Mr. Seymour that this is palpable idolatry; it is acknowledged to be such by the most enlightened ecclesiastics in Rome. But we differ from our author's belief that the Pope could put an end to the scandal by a simple edict. As in the parallel case of the adoration of the Cross, religious feeling has been so long identified with the material object, that any interference would in all probability lead to the formation of some secret society for continuing the favourite worship, if not to open schism.

Although Mr. Seymour has communicated little that can be considered as new on the doctrine of Indulgences and the Invocation of Saints, he has stated the practices connected with both very clearly and impartially. On the use of holy water in religious ceremonies he is rather less satisfactory. It is clearly used as a species of lustration—and was most probably derived from the Jewish custom of purification. Its application to animals on the Feast of St. Anthony (the patron of the brute creation)—when horses, asses, sheep, dogs, and every species of inferior animal, are brought to be sprinkled and blessed by the priests—is regarded by the Roman populace as a mere piece of farcical fun.—

"The ludicrous part of the scene was when some luckless wight had to conduct some obstinate mule or some sulky ass to the priest; the crowd made it

their business to shout and halloo so as to terrify the animal, and often to make it still more obstinate and sulky than before. Then they jested and jeered with untiring assiduity at the poor fellow, till the mule or ass, plunging violently, would sometimes fling the rider to the ground; and sometimes, when brought almost within reach, and the priest would raise his brush to sprinkle the water, the animal would again dart away, scared at the sight of his robes, the raising of his arm and the lifting of his brush. It was at such times that the mirth and merriment of the crowding people would become uproarious. The priest at times fell in good-naturedly with this humour of the people, and would intentionally give such a flourish of his brush and arm as was sure to scare the animal. And then hats were waved and hands were clapped, and the cheer went round and round again, till the frightened animals became wholly unmanageable, and were obliged to be brought sometimes by main force within reach of the holy water. At times asses were dragged by main force applied to their tails, going backwards with no very graceful step to receive the blessing of St. Anthony. It seemed to a stranger as if the evil of all others most dreaded by the unwilling and unbelieving animals was their participation in the blessing of the saint. Altogether, it was a strange and comical scene, and such a scene as could only be witnessed among a laughter-loving and superstitious people."

Mr. Seymour has certainly extenuated nothing in his account of what he deemed objectionable in the religious or superstitious practices which he observed at Rome,—but as certainly he has not set down aught in malice. His fairness, his desire not to overstate, and his anxiety to make every allowance and admit every reasonable explanation, are obvious in each page. These qualities are especially valuable as his attention was confined exclusively to a phase of Roman life very superficially examined by other writers. However some of his readers may dissent from his inferences or argument, all should admit that his facts give the most complete view of the religious condition of Rome hitherto attainable by the English public.

OUR LIBRARY TABLE.

Reduction of the Observations of the Moon, made at the Royal Observatory, Greenwich, from 1750 to 1830; computed by Order of the Lords Commissioners of the Treasury, under the Superintendence of G. B. Airy, Esq., Astronomer Royal. 2 vols.—These bulky volumes, published at the expense of the State, contain the reduction of the lunar observations made by Bradley, Bliss, Maskelyne, and Pond. They were reduced under the immediate inspection of the late Mr. Hugh Breen of the Royal Observatory; who, after a very short illness, expired on the morning of the 1st of April in this year, a few hours after the last supplementary Tables had been sent to press. The volumes contain a valuable Introduction by the Astronomer Royal: who states that his acquaintance with Mr. Breen's habits in mathematical calculations enables him to express his confident belief that few works of the same nature as this can pretend to like numerical accuracy. It is not a little remarkable that the manuscripts of Bradley's and Bliss's Observations are preserved in the Bodleian Library, Oxford,—although they manifestly belong to the archives of the Royal Observatory. They were lent by the authorities of the University and Library to Mr. Airy; who has had an accurate transcript made of them for preservation in the Royal Observatory. There are few matters of greater importance for the proper understanding of the progress and history of science than the unbroken continuity of archives. The executors of the early Astronomers Royal were in the habit of regarding the manuscripts of the deceased Astronomers as part of their effects,—which accounts for some of them having been removed from Greenwich: and we observe it stated in Weld's 'History of the Royal Society' that the relatives or executors of the early Secretaries of that Institution failed to return to it several important MS. documents which happened to be in the hands of the Secretaries at the time of their decease,—and which by some accident have since found their way to the

Library of the British Museum, where they are now preserved. Our astronomical friends may be interested to know that Government have placed the distribution of copies of the Lunar Observations in the hands of the Council of the Royal Society; by whom they will be sent to all the observatories, &c., at home and abroad—as also to astronomers and other scientific persons.

Facts from the World of Nature, Animals and Inanimate. By Mrs. Loudon.—The object of this book may be best stated in the words of the authoress. It "is intended to combine amusement with instruction, and to show young people that there are real wonders in nature more marvellous than a fairy tale. Another and more important object has been to raise the mind 'from nature up to nature's God,' and to point out how beautifully every creature is adapted to the situation in which it is placed." In order to do this, the author gives first an account of the wonders of the earth; and its mountains, rocks, caverns, plains, and deserts, mines and fossils, are all made to contribute to the amusement and instruction of the reader. The wonders of the waters, with their oceans, lakes, rivers, springs, waterfalls, whirlpools, icebergs and icefields, are then described. To these succeed atmospheric phenomena—and rainbows, meteors, meteoric stones, and winds contribute their facts. Passing from these things, we naturally expected from Mrs. Loudon that we should be introduced by her to the vegetable kingdom: whether she intends to devote another volume to it alone, we know not;—but all mention of the world of plants is avoided. From winds and water-spouts, we pass to the wonders of animal life. Only the vertebrate division of animals are mentioned; but the most interesting facts connected with their structure and habits have been collected with great care, and will be read with interest. We think Mrs. Loudon's book well calculated to attain the objects which she has in view in its publication.

A Guide to the proper Regulation of Buildings in Towns, as a means of procuring the Health, Comfort, and Safety of the Inhabitants. By William Hosking.—A very reasonable addition to the sanitary library, from a practical man. The contents comprise a series of chapters on the regulation of buildings,—their internal economy,—their arrangement with respect to each other as to height, distance, and so forth—the principles which ought to govern the laying out or alterations of streets—how to provide best against damage from fire—practical instructions on drainage and ventilation—and other important matters connected with the form and disposition of the human habitation. Upon each of these important topics Mr. Hosking renders in a familiar manner the existing state of knowledge; and throws out many suggestions of his own of novelty and value. His scheme for ventilating churches and other public buildings by means of the surplus power of the clock-machinery is new, so far as we know. It certainly is ingenious,—and we are assured that it is practicable. The sanitary reformer will do wisely in mastering the contents of this unassuming brochure. Every person is, or ought to be, interested in the science which regulates the arrangements of the human dwelling; and in seeking for information on that subject Mr. Hosking is a competent guide. Valuable to the actual builder and to the professional student, his work is yet so little technical as to command the attention of the general reader to its curious lore:—while to all who feel an interest in the momentous question of the health of towns it is an important acquisition.

English Misrule and Irish Misdemeanors. By Aubrey De Vere.—This is a work which would lead us too far from our province were we to attempt to treat the argument as it deserves. It is one exceedingly painful,—and from which we gladly escape into the fields of pure literature. So great, however, is the interest of the subject at the present time, that we have given the volume a careful perusal; and can testify that it pleads the cause of Ireland with zeal and wisdom,—and deserves the study of all who are interested in the relations between that country and England.

The Philosophy of the Beautiful. From the French of Victor Cousin. A translation, with notes and an introduction by Mr. Jesse Cato Daniel, of a part of M. Cousin's course of lectures, in 1818, on the True, the Beautiful, and the Good.—Not designing to enter into the theory which is now familiar to philosophical

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students, we are content to commend the style in which the book has been executed. M. Cousin in the course of his inquiry meets with many high truths, and expresses them with sympathetic eloquence. To use his own language, he aims at the sentiment of the infinite—while he sedulously shuns every utilitarian view of Art and Beauty. Herein lies his merit; and it is in relation to this that his treatise may be profitably studied.

Outlines of the History of Ireland, for Schools and Families. By T. Young, LL.D.—A work which, written with care and taste, may serve to instruct the reader in the historic elements of Irish character and explain much that is anomalous in the present aspect of the country. Essentially poetic, oriental in spirit, a kind of barbaric splendour still lingers about the land, however squalid the social condition in which it may be witnessed. The unsettled state of its conflicting monarchies at all times presents a series of events possessing high dramatic interest. The associations of the national progress are of the most romantic kind. The passions of humanity are therein exhibited in their fiercest and in their tenderest moods. The "shadowy throne of Tara" and the various fortunes of its claimants are fit arguments for song, epic or lyric. In some respects, the destinies of the past contrast strangely with those of the present. At the beginning of the twelfth century, for instance, "a Synod, convened at Armagh, declared that the calamity of the English invasion was a punishment brought on the nation for its traffic in English slaves." "The English," pursues Dr. Young, "as their own historians unanimously confess, had been long in the habit of selling their children to the Irish, the great slave-market being held in Bristol. By a decree of this assembly, all the English slaves were ordered to be set at liberty." What an incident for fiction! The history before us is brought down to 1847—the period of Mr. O'Connell's death; and, taken altogether, it is a history that furnishes one of the strongest reasons for admiring at the little wisdom with which the world has hitherto been governed.

Lectures on the Public Life and Character of Oliver Cromwell. By Edmund Clarke.—This work contains the substance of a course of lectures delivered in Manchester, and appears not ill prepared for that purpose: but why they should be published we fail to comprehend, as they throw no new light upon any of the questions connected with their subject, while the writings of Carlyle, D'Aubigné and others have made the reading public quite familiar with it. However, as the book is small, compact, smoothly written, passably free from exaggeration, and cheap, it may be useful, perhaps, as an introduction to a regular study of the history of its hero and period.

Notes of a Two Years' Residence in Italy. By Hamilton Geale, Esq.—We are never indisposed to receive new books on certain old subjects; and always turn to a Tour in Italy with a degree of expectation and pleasure. But here is absolutely not a line that has not been printed again and again; and the publication of these 'Notes'—the times considered—is a superfluous expenditure of labour and capital.

A few books for young persons and small children have been long waiting for a word of introduction. We shall, however, do little more than transcribe their titles. *Scenes of 1792; or, a Tale of Revolution.* By the Rev. G. D. Hill, M.A.—has, by way of moral, the corollary "that the means most obvious to those who would maintain truth and right are cultivating the intelligence of the uneducated portion of the people." May this be every day more and more intimately recognized as the one Q. E. D., by thinkers and doers of every sect, class, and family.—*Aubrey Luson; or, the Field of Sedgemoor; a Historical Tale of the Disenters.* By the author of 'Hildebrand'—is likewise written with a purpose of "solemn and impressive warning." The author, however, is somewhat in love with himself; and therefore can bear to be told that now less than ever will bugbear literature (with bugbear illustrations) be endured by those who wish well to the cause of intelligence and virtue.—*Edda; or, the Tales of a Grandmother.—History of Denmark. First Part. From the Earliest Ages to the Death of Canute the Great.* Edited by Philo Juvenis—is, as its title imports, tougher ware than the above. The lives and times of 'Harold with the Blue Tooth,' of 'Gorm the Cruel King' (not long ago, evoked as fierce as life, in

one of Mr. Darley's Dramatic Chronicles) and of the elder Fridlicifs and Frodes, are not to be "fillipped away" in a paragraph like this. But we may generally say, that to render her tales attractive, the Grandmother would have done better had she risen superior to the style of the *Penny Magazine*. A Barbauld, if setting the grim old Northmen before her clients, would have managed so to do in that terse, picturesque, poetical fashion, which none can appreciate better than children, ignorant though they be of the "principle of the pyramid" in composition. From these histories, we come at once with a long leap to two books for infancy. *Amy Ray, the Fisherman's Children*—and *Edith's English Home*. Pretty and pleasantly told tales,—tolerably wholesome and warrantable.—Also *Two Little Poems for Little People*. By M. S. C. With numerous illustrations. These are good of their kind, though too closely imitative of Mary Howitt's verses:—need we add, by no means so poetical.

LIST OF NEW BOOKS.

A'Beckett's (Mrs.) Companion to the Berlin Wool House, square, 6d. Ashwell (S.) On the Diseases of Women, 3rd edition, 8vo. 2s. 6d. Baudfield's (T. C.) Organization of Industry, 2nd edition, 8vo. 5s. 6d. Boy's Own Book, new edition, square, 4s. 6d. Bramwell's (Rev. W.) Memoirs, 8vo. crown 5s. 6d. Chretien's (C. P.) Essay on Logical Method, 8vo. 6s. 6d. Christian Lady's Magazine, Vol. XXII. 12mo. 7s. 6d. City (The); or, Physiology of London Business, 2nd ed. post 8vo. 6s. Drawing for Young Children, square, 3s. 6d. Fleming's (R.) Rise and Fall of the Papacy, 3rd edition, 12mo. 2s. 6d. Fry's (Elizabeth) Life, by her Daughter, 2nd ed. 5 vols. 8vo. 34s. 6d. Hallam's (H.) Middle Ages, Supplementary Notes to, 8vo. 10s. 6d. Hampden's (H. D., Bishop of Hereford) Sermons at Oxford, 10s. 6d. James's (G. P. R.) Works, Vol. XVII. 'Gervill,' 8vo. 5s. 6d. Johnson's (S.) Wisdom of the Rambler, 8vo. 1s. 6d. Jones's (Rev. J.) Book of the Heart, 3rd edition, 12mo. 5s. 6d. 6d. Lectures on the Second Coming, by Church of Eng. Clergymen, 3s. 6d. Lee's (E.) Baths and Watering Places of England, 2nd ed. 5s. 6d. Lodge's (E.) Portraits of Illustrious Personages, Vol. VI. 12mo. 6s. 6d. Madame de Malcourt, 3 vols. post 8vo. 11s. 6d. Murray's Colonial Library, Vol. XXIX. 12mo. 6s. 6d. Parley's Atlas of Modern Geography, new edition, 4to. 5s. 6d. People's Journal, Vol. V., royal 8vo. 4s. 6d. 6d. Railway Traveller's Watch, through Oxford, 12mo. 1s. 6d. Leet's (E.) Treatise on Bees, 2nd edition, 8vo. 2s. 6d. 6d. Seven Fairy Tales, with woodcuts, 16mo. 2s. 6d. 6d. Selection of Scripture Texts, 16mo. 8s. 6d. 6d. Standard Novels, Vol. CXII. 'Catherine de Medici,' 12mo. 5s. 6d. Tate's (T.) Sermons at Edmonton, 12mo. 6s. 6d. Templeton's (W.) Incitements to Studies of Science, 18mo. 2s. 6d. 6d. Unveiling (The) of the Everlasting Gospel, 18mo. 2s. 6d. 6d. Whately's (R., Archbishop of Dublin) Elements of Logic, 10s. 6d. 6d.

THE CLAIMS OF LITERATURE.

In enviable contrast to the rest of Europe, England stands forth at this moment the country without a Revolution. Its people happily free from such extreme grievances as warrant a protest of violence, have faith in moral influence for the redress of those which they endure. To calm reasoning, to the spread of enlightened conviction, to that sense of right which when an appeal is permitted is never ultimately appealed to in vain, we look for Reforms as vital as, and probably more enduring than, any which other nations have achieved by the sword.

While the various pioneers of social and political improvement may each draw their distinctive morals from a comparison between the physical agencies of progress abroad and the mental agencies which find their scope in our freer institutions—there are suggestions arising out of the present crisis which peculiarly claim their record in a journal like our own. If, in contradistinction to other European states, Britain has emphatically declared that Thought and Opinion are her means of justice—the levers by which she will propel her own social sphere—it is not an unfitting time to inquire what is the recognition afforded here to that class whose thoughts constitute opinion.

We shall assume for the present that the literature of a country is the chief source of its moral convictions and eventually of its political institutions. The word Literature is of course to be accepted in its noblest significance. We would have it interpreted as the special vehicle of those spiritual forces which influence man primarily through his nature, in opposition to physical forces which influence him primarily through his condition; as the manifold exponent of genius, which reveals through imagination those ideals that become the actuals of the future,—which, by philosophy, extracts the truths of poetic inspiration and converts them into mental laws,—and which furnishes by science the instances and corroborations of those laws in matter.

A power so vital and so universal—one which, dealing with our deepest faculties and motives, extends of course to all the issues of conduct—might well earn for its ministers a recognition as honourable, an aid as cordial, as countries or governments award

to other forms of merit. Nor, indeed, are the tendencies of mankind to true "hero worship" ever so effectually thwarted by conventional selfishness as to leave the claims of intellect permanently unhonoured. The abstract idea of mental genius has never failed to command the homage of the world. "The blind old man of Scio's rocky isle," the founders of the antique drama, the early expounders of philosophic truth—not of course omitting the imperishable creations of Art—stand forth to posterity as the representatives of Greece. High above the chivalry and statesmanship of Elizabeth's court towers the fame of Shakspeare and of Bacon. Down to these times the great idealist Death has often transformed for Genius a life of suffering into a memory of renown. The very man who made his dwelling with want has taken his rest with kings. They who shunned his door have gathered round his bier;—and the nobility of patents has held the pall over the nobility of Nature.

The grievance of which Literature complains is not that its rewards are inadequate,—but that they come too late. Half the cost of a monument would create a home. The sympathy shown by the living to the living would avail more than an apothecosis.

The neglect of living genius has for so many ages supplied a picturesque and touching theme to the sufferer that it is difficult to free it from the association of mere sentiment. A hacknied wrong—even though an unredressed one—becomes commonplace to the unthinking; and the duration which should make its repeal urgent often renders its impeachment wearisome. With these difficulties we must struggle as we can. It is sufficient to say that repetition invalidates no honest claims,—and if those of literature be found just and practical its advocates should be safe from the charge of morbid devotion.

What are those claims? We answer that to mental eminence should be accorded the same aids and distinctions which are conferred on the leaders in other walks of service;—that the faculties of thought and imagination which cannot be acquired, and which therefore transcend all merely professional attainments, should not on that account lose the advantages of a profession;—that while the Soldier, the Lawyer, the Diplomatist, the Divine, and in a more limited degree the Artist and the Physician have before them the cheering vista of social honours the Author alone should not be excluded from similar incentives and rewards;—that those provisions which the State has in its gift and which are compatible with the discharge of actual duties should sometimes be granted to men whose labours, though calculated for wide and permanent influence, are often so gradual in their operation that the natural recompense is often postponed, and not seldom forfeited.

At present, the title of "Author," as such, carries with it no social recommendation. In those comparatively rare instances where desert and immediate popularity are concomitant, some amount of respect may undoubtedly be hoped for;—but how seldom, in the absence of a conventional station, is such respect sealed by the act of the State. The appeal of literary talent is operative chiefly when it gives a chance of rewarding a political adherent or acknowledging a family position. In this particular, Society is in advance of Legislation.—Rank and Wealth do at times relax their jealousy to admit Intellect within their pale. But, owing to the neglect of governments, a right which should be assumed as obvious is conceded as a boon. Justly viewed, there is an obnoxious implication in what are termed the liberal tendencies of Aristocracy towards Genius. Generosity becomes insult to those who should be independent of its offices. To be "liberal" in recognizing the higher forms of created intelligence is a sort of profane compliment to their Source!

Whatever may be the distinction to which, in spite of legislative apathy, a few writers attain, there can be no doubt of the hardship which a repellent attitude inflicts upon the class. This will at once be manifest by contrasting the position of the Author as such with that enjoyed by the members of other professions. The unknown and struggling barrister may become a judge. The episcopal bench communicates some portion of its dignity to the humblest curate. In military life the ensign is the general *in posse*; and, by the theory of the army, the very

private has at least the chance of some day wielding the marshal's baton. In Art there is too much sympathy with Literature to admit of much between Art and Legislation. Still, the painter and the sculptor have in prospect honorary designations and even official rank. The lad who employs his coal pencil on a deal board may become President of the Academy. In all these professions the most obscure individual partakes of the glory of the most illustrious. He follows a calling which is distinctly recognized—his vocation has a specific value in the regard of society. Not so with the Author. His greatness, even when achieved, is seldom translated into any symbol which commands popular respect and secures an ascertained standing. The position of the young or unknown aspirant is therefore to the last degree indefinite and equivocal. So deeply is this felt, that the literary man often chooses to found his social passport upon any appellation rather than that which describes his actual pursuit. If, for instance, by complying with the mere forms provided in such case, he have acquired the rank of barrister, though without either qualification or design to exercise its functions, how much rather would he rely for general acceptance upon his nominal than upon his virtual title! The latter, though it involves his real interests and occupations, he is tempted to merge in a designation which represents neither. That such a compromise of real dignity to its factitious semblance should be compulsory or even desirable, is itself a stigma on the State that permits it. It is grossly to invert the true relation between desert and its acknowledgment—willfully to misinterpret the canon of Nature, and to translate her credentials of honour into a sentence of exclusion.

Literature in England, so far as governments are concerned, is the only vocation for which there is no dignity when it aspires and no profit when it stoops. In other callings, even when the summit of ambition is not realized, how many are the resting-places of comfort? Fellowships, Commissions, Secretariats, Governorships, Superintendencies, and so forth, offer a thousand possibilities for identifying the rewards of merit with the public service. It is the rare and surprising exception when Literature shares in the benefit of such opportunities. A course of life which of all others implies the capacities of general education is the only one excluded from its advantages. In the case of our greatest living poet it was found practicable to bestow an office which, while its duties could be adequately fulfilled, left leisure to the recipient for the cultivation of his genius. This solitary example at once shows the facility with which similar rewards could be bestowed, and upbraids those who have systematically withheld them.

The appreciation of literary excellence is no doubt continually extending—but in the very degree that this feeling has obtained amongst the people has been the growth of indifference amongst the aristocracy. The popularization of authorship has deprived it of its exclusiveness. In this respect the condition of the author is inferior to that of the painter or the sculptor. While that general development of taste which gives a larger audience to the imaginative writer equally increases the admirers of pictorial art, there is one distinction to be observed between the relative producers. A book may be disseminated by as many thousands as the public appetite demands. The last copy in the order of publication is just as original as the first. But there can be only one original picture or statue. The proprietor has the absolute monopoly of his treasure. Its fame and value are enhanced by the multiplication of copies—and by prohibiting them he may attach to himself some portion of the interest which belongs to his special possession. It is thus that Art by the very limitation of labour and material attracts the regard of those who value an enjoyment by its rarity. There is much, too, in its creations that can aggrandize, often perhaps justifiably, personal importance. The "fine forms" which embellish the halls of opulence and station reflect a dignity not wholly unmerited upon their proprietors.—It is, however, the peculiarity of literature that it cannot be rendered an exclusive delight. The wealth of verbal thought once displayed is the common heritage of all whose intelligence can appreciate it.—That literature has lost something by the decay of cultivated patronage is

not to be doubted. We have already observed that the cases are few in which a living author commands at once the suffrages of enlightened taste and those of general appreciation.

The fame of mental superiority has been for the most part of slow growth. The renown of *Æschylus* and *Sophocles* was for a time eclipsed by that of *Euripides*. *Shakespeare* was temporarily superseded by *Beaumont* and *Fletcher*. The acknowledged chiefs of song in our age have achieved their laurels after the experience of ridicule and in some instances of obloquy. The loss of that support which anticipated the judgment of time, and aided genius in the period of its struggle, is not therefore to be slightly estimated.

Let it not be thought, however, that we would renew this dissolved relation between the author and the patron. Honourable as it was in its commencement—a loving interdependency between the power that fostered wisdom and the wisdom that enlightened power—the union became deteriorated by time. The man of letters whose companionship once dignified station sank in the end into its appendage. No longer a refining influence to greatness, he became its obsequious reflection.

To the progress of education and the development of taste amongst the people the Author must now look for his appreciation. He whose thoughts, by the spread of intelligence, can penetrate not only into the abode of luxury but into the haunts of labour—who can not only minister truth and beauty to secluded leisure, but make them audible amidst the hum of busy life—who can associate in his sympathies the highest and the lowliest of his kind, and pervade all the walks of this common sphere with the impulses and aids which he draws from higher ones—will rather thank Time for the new privileges which it has accorded than repine for those which it has abolished. He will claim only that a vocation daily extending in its nobility and importance, should secure its just respect—and that its professors should share in those encouragements which are in other pursuits awarded to desert.

We are yet but on the threshold of an argument which we propose immediately to resume.

THE ROYAL SOCIETY.

July.

THE spirit of trade, whether it respect intellectual or corporeal vendibles, is fatal to the devotion which cultivates science for its own sake. Professions are too much followed in the spirit of trade—and even of trade in its most ambiguous developments. This brings me to another of the great evils of the Royal Society,—viz., its mode of dealing with papers.

There is a universal feeling of distrust on the part of the scientific public as to the principles which govern the Council and committees in this class of their functions. There may be some few men whose papers the Council dare not send to the archives—there are others whose papers will be printed whether good or bad—others, again, whose papers would as a matter of course be thrown aside, and who, therefore, abstain from sending at all; and the great majority of scientific men are strongly impressed with the belief that other than the real merit of the paper itself weighs with the Council in its decision. Whether this belief be well grounded or not, we have perhaps not sufficiently strong evidence to enable us to affirm generally. Yet some very suspicious cases have heretofore been brought to light; and it is probable that some hitherto untold ones are known to different Fellows, which charity itself would find difficulty in attributing to merely erroneous judgment. However this may be, it is notorious that the scientific public does not place the least confidence in the decision upon the scientific papers communicated to the Society—some impeaching the honesty and some the capacity of the judges in the several matters referred to them.

Ought this to be? If the general suspicion be unfounded—as I hope it is—why should the Council shroud all its proceedings with respect to the papers in such mysterious darkness? Where there is nothing wrong, there is nothing to conceal; and if men whose intentions are pure adopt the system of less scrupulous persons, they have only themselves to blame for the suspicion that attaches to their acts. The very first step, then, towards the renovation of

the Society will be to inspire the public mind with entire confidence in the honour of the Council and committees with regard to their treatment of the papers sent to the Society. Many of our best men who have retired in disgust from all participation in the affairs of the body would then contribute their researches—much to the honour of the Society, the reputation of England, and the benefit of the great family of mankind.

The French Institute sets us a fine example—and one which adopted by us (perhaps with slight modifications) would entirely restore public confidence in this respect. Every paper communicated to that body is referred to some one or more of the members who are eminent in the branch of science to which it belongs, to report upon its character and to state what advances are made by its author upon previous knowledge on the subject which he discusses. This is, indeed, nominally the rule in the Royal Society; although it often happens that the secretaries assume to themselves the right of telling the Council, without any written report, what to do with the papers. Even when reports are actually written, they are assumed (most improperly, as I think) to be confidential and privileged communications; and in all cases they are secret, not only from the author of the paper but from the general body of the Fellows!

Were our practice like that of the French in respect to papers—were the paper and the report upon it always accessible to the Fellows, to the author, and even to scientific men generally, under suitable regulations,—then every man would have a fair chance. The reporter, knowing that he would be called to account for a partial, an unjust, or even a negligent analysis, would be careful to secure general accuracy and to avoid the display of personal prejudices on one side or the other—an author would have redress within his reach where he had been injured by an unfair report;—and the Council itself might proudly answer to all charges against its good faith by an appeal to the report, which its framer would be prepared to defend. The insinuations which we now so frequently hear, that papers of anterior date bear traces of papers more recent having been seen by the first author, would cease; and the allegations of papers being sent to the "archives," more or less of which were afterwards resuscitated by the reporter, his friends, or the secretaries, could no longer be made as they have heretofore been.

The adoption of a fair and candid mode like this, in dealing with papers communicated to the Society, would not only restore the confidence of the scientific public and relieve the Society of much of the odium under which it now lies—it would destroy, also, much of the secret influence of certain members, who seem not unwilling to sacrifice the character of the Society if they may serve their own private purposes. As a member of one of the committees, I saw a paper within the slightest shade of being condemned on the sole ground of the outrageous anathemas verbally delivered against it by one of the members of that little star-chamber. I knew that this verbal reporter was not an adequate judge of the subject itself; and I objected to vote till I should have either read the paper myself or had before me the report of a competent judge. The paper was then referred to a Fellow, in whose knowledge, judgment and honesty I had full confidence:—and the result of his report was that this very paper was honoured by the reward of one of the Royal medals! I was one of the original members of that committee, and was present at nearly every meeting of it up to that time; but I hope I need not say that I have never sat upon it since the day to which I refer.

These things must cease—and the trafficking in science after this fashion must be rendered impossible. Let no man call himself a reformer of the Society who would retain an engine of such fearful oppression in this system of dealing with papers. It is preposterous to talk of renovation without rendering wrong as completely impossible as human ingenuity can; and they who are disposed to "blink" such questions as these can only be considered as the "outs" who "want to get in" and retain the machinery to crush their opponents by which they have themselves been crushed. They remind one

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of John Calvin,—who, having put down the Papal
auto-da-fé, burned Servetus with a fire of green wood!
ANOTHER F.R.S.; AND A CONTRIBUTOR TO
THE PHILOSOPHICAL TRANSACTIONS.

FOREIGN CORRESPONDENCE.

Stettin.

THE opinion expressed in a recent number of the
Athenæum [see ante, p. 434] on Berthold Auerbach, in
reviewing his last work, 'Goodman Gossip,' will be as
flattering to the author as it is gratifying to Germany
to find the sterling qualities of one of her prominent
writers of fiction so fully appreciated by the English
critic. It will be satisfactory to the reviewer to hear
that the reproach addressed to the author for neglecting
the cultivation of a higher class of compositions is
unwarranted;—Auerbach having published in the
annual 'Urania' for 1847 a tale of fiction *Die Frau
Professorin* ['The Professor's Wife'], which is beau-
tiful in writing and composition and vastly superior
to his village tales.

This little novel has been the cause of bringing
before the public in a more concise form than before
the important question—how far an author, after the
publication of his works, may retain his rights of
property in the same? Madame Birch Pfeiffer,
known as an actress and clever compiler of comedies,
thought fit to adapt Auerbach's novel to the
stage,—had the same brought out at Berlin under the
name *Dorf und Stadt* [Town and Country], with
immense success,—and continues even now to draw
from it large benefits in the shape of *Tantièmes*.
Auerbach protested against the adaptation as having
taken place without his permission,—and instituted a
lawsuit against Madame Birch Pfeiffer for having made
free with his property. The lady defended herself
by the plea that a work of fiction being once published
is everybody's property,—and did not deny that the
greatest part of her comedy was verbally taken from
the novel. A great deal of newspaper strife has
followed. Arguments on both sides have been brought
forward; and as our whole legislature of copyright is
but of recent date, the point will present some
difficulty for adjustment. To the credit of Auerbach,
it must be added that he protested less against being
deprived of his share in the *Tantièmes* than against
the freedom which the lady has taken with the
characters of the novel—looking less to truth than
to effect—giving a sentimental end to the story where
the author had exerted himself to carry out a highly
poetical idea. His vexation will be shared by every
lover of literature who has occasion to compare the
novel with the dramatized adaptation. *Dorf und
Stadt* continues to attract crowded houses wherever it
is given, and the name of the poet is scarcely men-
tioned in the play-bills.

By the way, has Adalbert Stifter found no translator
yet? The productions of this young writer rank
among the best of German literature.—I am, &c.
C. R.

Florence, June 22.

I have just returned from witnessing one of those
old-world spectacles of which the Middle Ages were so
fond,—and which yet linger amid the so incongruous
sights and sounds of modern life, like fragments of a
former age cut bodily out of their proper framework
and thrust strangely and discordantly into the midst
of the nineteenth century. This morning was the
great Catholic festival of the 'Corpus Domini,'—the
antique pageantry of which at Florence has yet sur-
vived the wreck of so much! It will not survive much
longer. Very possibly the spectacle which I have
just witnessed may be the last of the series of some
thousand such that fair Florence is destined ever to gaze
at. The same causes which have gradually placed
such shows and ceremonies among the things of the
past in England and in France are now rapidly
operating to produce a similar effect in Italy. They
are, in truth, the pleasures of children, or of ages
childlike in simplicity; and the people of Italy are
now becoming, like their elder brothers of the Eu-
ropean family, men. And thereupon, my dear *lau-
dator temporis acti*, you wax melancholy,—and sigh
over the vanishing of all the old-time braveries,
with their picturesque associations of poetry and
romance! Truly in many an idle hour I could sym-
pathize with you,—and "we two would rail against
our mistress the world and all our misery"; but,

alack! the world is our mistress herein,—and pro-
gress is as inevitable as old age. You doubt, too,
whether the Italians will be the happier for outgrow-
ing their childhood, their childhood's pleasures, and
childish simplicity. The song tells us that "care
comes with manhood as light comes with day." Doubtless it is so. But groan over it as we may, we
must needs "accept the fact,"—as the French phrase
it,—and make the best of it.

Italy's childhood is gone,—or fast going; and for
this reason I will place on record some account of
what is very likely to have been the last Florentine
celebration of "Corpus Domini." Even upon this
occasion, though the Church and the Court put forth
all their usual efforts in contributing to the mag-
nificence of the show, the wonted spirit of rejoicing
was not present. The thing passed heavily; for the
hearts of the people were elsewhere, and their
thoughts were busy with more serious matters. Some
were saddened by the loss of those who partook of
this day's festival with them last year:—and all were
weighed down by the consciousness of important
interests to be debated and settled for evil or for
good, more or less by each man's own abilities and
efforts.

The material portion of the pageantry was, how-
ever, all there. It is a spectacle which comparatively
few English witnesses; for it takes place at a time of
year when the great majority of English visitors
have left the fair city,—scampering off, as they do,
in all directions at the first bold glances of the Italian
summer's sun. But picture lovers must remember
the look of those processions; which some of the
Venetian painters were so fond of representing, in all
the rich magnificence of colouring of their gorgeous
school, passing through the noble Piazza or over
some one of the thousand bridges of the Queen of
the Adriatic.

Florence can boast of no such spot as the Piazza di
San Marco for the exhibition of her gala pageantry,
it must be admitted. But the procession of this
morning was picturesque enough as I saw it sweep-
ing across the Piazza di Santa Maria Novella towards
the principal entrance of that fine church,—a noble
specimen of the Italian gothic which prevailed dur-
ing the best ages of the Florentine republic. An awning
had been erected across the whole extent of
the larger piazza and over the streets leading thither
from the Duomo, beneath which the procession
passed:—a most necessary precaution, as the blazing
sun was such as to secure with tolerable certainty a
"colpo di sole" to any bare craniums which had
dared to expose themselves to its beams. The head
of the procession left the Duomo about half-past six,
and its close entered the church of Santa Maria No-
vella about ten.

First in the long line came the various confraternities,
with their banners and peculiar dresses. These
are lay bodies of citizens associated together for
various religious or charitable purposes. The prin-
cipal one among them is the celebrated 'Misericordia';
whose existence is generally said to date from
the period of the great plague in Florence, in the
year 1348,—but which in reality was then an hundred
years old. Its especial object was, and is, to afford
charitable attention to the dying and the dead:—and
with such functions, it naturally became of increased
importance at a period when there were none others
to take on them the fearful office, which this brother-
hood, faithful even then to their vows, never failed to
discharge to the utmost of their power. The lead-
ing principle of their ministry is secrecy in their well-
doing. To this end, the brothers are never seen in
the city about any of their works of mercy un-
covered by a black hood and cloak which conceals the
entire person. Two holes only are cut in the hood
for the eyes; and the person thus concealed is not
by any possibility recognizable by mother, wife or
friend. The shape of the hood is conical, and the
entire effect thus produced is hideous in the extreme,
and to an imaginative temperament almost awful.
Bands of these silent darksome figures, encountered,
as is constantly the case at Florence, in the per-
formance of their dismal duty, are escorting either a
litter with a sick man to the hospital, all hidden, like
the bearers, beneath a black canopy,—or a corpse
on its bier to the dead house. Preceded by a pair of
lurid torches, and followed by a train of the brethren,
who from time to time advance to place in turn their

shoulders under the burthen, while the first bearers
fall to the rear—and all in utter silence—they pass
like beings of another world along the thronged streets;
and every one moves aside from their path, and lifts
the hat in token of reverence for their office of mercy.
The Grand Duke himself is a member; and for
aught that any one can know, may at any time be one
of the sombre silent train. Such is the celebrated
'Misericordia,' which now turns out with its emble-
matical banners to do honour to the 'Corpus Do-
mini.' A variety of confraternities of lesser note
follow. All are equally disguised in gown and hood
of various colours. Some are red, some brown, some
white, some grey. Still more hideous, though less
solemn, than their black compeers of the 'Misericordia,'
the element of the grotesque which their
strange costume introduces into the *coup d'œil*, though
destructive of all beauty and grace, yet imparts to
it that character of quaintness which contributes to
throw the imagination into the days of the thirteenth,
fourteenth and fifteenth centuries. These associa-
tions have various objects. Some much resemble our
burial clubs, with the addition of various Roman
practices of devotion. Some are merely societies
united in honour of some especial saint or shrine.
It is hard to say how or why their devotion is aided
by the hideous disguise which they choose to assume.

And here it may be mentioned episodically that
in this old Florentine custom is to be sought the
etymology of our familiar term "bigot." Various
names were given by the people, by no means in
disrespect, to these companies. Those in grey
—"bigio"—were called "bigotti." As piety grew
cool and hypocrisy and formalism abundant, these
"bigotti" were so called in a different spirit. The
name was gradually applied to other fanatics:—
and thus from these grey devotees came our term of
reproach for that piety which has more of form than
of spirit and more of ecclesiastical hatred than of
Christian charity in its composition.

Well! all these confraternities, black, white, red,
and grey, marched with huge tapers in their hands,
throwing their sullen smoky light with impotent in-
solence in the face of the blazing sun's majesty.
Each taper is always on these occasions sedulously
attended by a little ragged urchin carrying a sheet of
paper folded into a recipient for the falling wax,
which these huge flaring torches drop abundantly.
This is a favourite branch of industry with the Flo-
rentine *gamins*,—and has been carried on upon suffer-
ance till it seems to have become a vested right. The
solemnity and magnificence of the spectacle is, as may
be easily supposed, not a little destroyed by the incon-
gruous intervention of a number of ragged little
ragamuffins, who do not scruple even to increase
their profits by scraping the melting wax from the
candle while in the hand of some lay or ecclesiastical
dignitary. But the Italians do not heed incon-
gruities; and the total insensibility to eye-sores
which to us would, in the house, in the garden, in the
church, in the city, be intolerable, is one of the most
striking peculiarities of their idiosyncrasy.

Next follow the various fraternities of monks,—
mostly of the mendicant orders. And here is pre-
sented a fine study to the phrenologist in the long
succession of "shaven crowns," as they defile with
solemn face and downcast eyes, kneeling from time
to time for extra piety, and droning forth some litany
the dull, grating, sleepy tones of which seem to load
the hot air and render it yet more oppressive. I do
not pretend to any knowledge of phrenology beyond
such as may be said to belong rather to that art uncon-
sciously practised by us all, physiognomy; but I could
not help thinking as I looked down on the long row
of bare skulls and faces unrelieved by moustache
or whisker, that I read plainly enough there the
degrading consequences of the life and doctrines
professed by those mendicants. Of the poetical
conception of the monkish type—the high-minded
strong-faithed, stern, ascetic fanatic—I saw not a
single specimen. But there were brutish, heavy-
jowled sensualism, vacant imbecility, low under-
glancing cunning, and scowling thin-lipped malignant
bigotry, more than enough. The best of the lot
were one or two rosy, burly, frank-looking, jolly
dogs of the Friar Tuck breed.

After the friars came the other ecclesiastical bodies
and dignitaries of the city,—the different chapters
with their canons, deacons, subdeacons, and acolytes.

And here shone forth, in all its magnificence, that clerical dandyism in which the priesthood of the Romish church love to indulge, and which exhibits itself in superb lace borders to surplices and rochets, &c.—lace upwards of a foot deep of the most exquisite beauty, enough to make many a wealthy dowager's heart sick with envy! Then there were mantlets of crimson silk, copes of cloth of gold blazing dazlingly in the sunbeams, chasubles stiff with embroidery, and huge gold and silver candlesticks by the score.

Then came the municipal dignitaries, with their "gonfaloniere" in mantle of cloth of gold, preceded by the city banner bearing on a white ground the red "giglio"—the ancient cognizance of Florence: which, be it understood, is not what we call a lily, as generally supposed, but an iris. Then the judges, in suits of sober black, with small silver-hilted court rapiers. After these followed the knights of St. Stephen, in their long mantles of white and red, the national colours of Tuscany. This order was instituted for the suppression of the Saracenic pirates in the Mediterranean, and the Grand Duke is always Grand Master. On the anniversary of "Corpus Domini," he always wears the robes of the order; and this is about all that remains of its ancient glories. The Grand Duke in these heavy and hot robes, poor fellow! bare-headed, and with a huge candle in his hand, matches immediately behind the host, which is borne under a vast silken canopy. All the crowd, lay, ecclesiastic, and military, kneel as it passes:—and this is the sole shadow of a hint that the ceremony is in anywise a religious one.

The procession was closed by a large number of the new *guardia civica*; and really a very creditable-looking body of men they appeared, dressed in dark blue frock coats with red collars, cuffs and epaulettes, dark blue trousers, and helmets with black horsehair drooping crests. Two very tolerable bands accompanied them; but unfortunately persisted in playing two opposition tunes,—doubtless on the newly recognized anti-monopoly competition principle!

All this mass of people occupied more than an hour in passing before the window where I was stationed; and I counted no less than sixty banners and huge crucifixes borne among them. At last, all got packed inside the vast church. The mass was hurried through as speedily as might be; and the Grand Duke and his suite returned to the Palace, while the ecclesiastical part of the procession went back to the Duomo.

Strange that such a result should seem to any people worth the labour, expense and loss of time incurred in the preparation and enactment of such a pageant! But such are the "circenses" with which the people of Florence have for many centuries been wont unwearyingly to delight themselves. As I have said, however, now that they are ceasing to be children it is to be supposed that they will put away childish things.

I have kept this letter back some days, to tell you of the opening of the Tuscan parliament,—which had been fixed for this day, Monday, June the 26th. It is well known that there are a party here,—headed, it is said, with good appearance of truth, by no less influential a person than the Gonfaloniere,—who wish that Tuscany should be added to the dominions of Carlo Alberto. It is said also that his Sardinian Majesty's gold has been busy in Florence in strengthening this party. And it was thought that the ceremony of to-day might probably not pass off without some attempt at disturbance. But nothing of the sort has taken place. Our good gentle Florentines have a very inordinate gift of the gab,—but are most creditably slow to act violently.

The members of both houses went at 11 a.m. to the Duomo, to hear mass. They then proceeded to the Palazzo Vecchio,—that grand old specimen of the castellated civic architecture of republican Florence, which, more than any other edifice, is intimately associated with all the storied glories of the fair city's olden time; and there, in the "sala de cinque cento," one of the noblest halls in Europe, received the Grand Duke,—who was welcomed in the most enthusiastic manner. He motioned to the Senators and Deputies to seat themselves, himself sat down, and proceeded to read an opening speech. It is too long to be transferred to your pages, as it would occupy from three to four of your columns.

But it is a well-written document, containing more of meaning, and less of verbiage with no meaning, than such compositions usually do. It was loudly applauded in several parts; more especially where the Grand Duke speaks of the sacrifices to be made for the holy cause of Italian independence;—nor less where he speaks of the preservation of "order, the supreme good of nations."

The speech ended, each member of the new parliament—the Senators first, and then the Deputies—were called severally by name to swear fidelity to the Grand Duke and the Constitution. Each, as his name was called, held up his right hand and said aloud, "Lo giuro." I was not a little amused by an elderly lady near me in the Hall, who, after having heard this form repeated several times, opening her eyes more and more at each successive repetition, at last turned round and asked, "Cosa dice? cinco!" ("What does he say? cinco!")—"Cinco, gentle English reader, means a donkey! I fear me the old lady's notion of what was going on anent the Constitution was about as clear as that of a large number of her countrymen. Never mind!—the children will not learn to go alone as long as they are kept in go-carts; and the man who would not get into the water till he could swim never learned to swim at all.

Ere concluding my letter, I may tell you that we have Gioberti here. He arrived from Rome yesterday. He was escorted in triumph by the citizens to his inn; and a guard of honour, of the civic guards, was immediately posted before the door of the house.

OUR WEEKLY GOSSIP.

We have satisfied ourselves by personal inspection that there is not room for the Geological Society in the new building in Piccadilly for the Museum of Economic Geology as at present arranged. We are sorry for it:—and adhere to the principle of such a combination. If the Geological Society be entitled at all to a subsidy from Government in the shape of house-room, it is on the ground of its labours being important to the public; and the field of its utility is the same on which provision is also made for the establishment of the Geological Museum. It seems the most natural thing in the world that the two institutions should work in connexion,—and that the government which thinks it useful to subscribe at all should subscribe to the extent of all the means already provided at its cost. We have pointed out again and again how the unmeaning separation of things cognate necessitates a costly repetition of the same machinery, and has for its result in most cases an imperfect supply. Money is sunk over and over again in mere material which under a more economical arrangement should be yielding produce. Why, when there are a national library and museum like that of the Economic Geologists, should the Geological Society not have the benefit of familiar access to them if they be a body expressly organized to turn such things to national account? Again we say, the common sense of the matter dictates such an arrangement:—and, as the Government will ere long have the opportunity of purchasing adjacent premises, we hope yet to see the room now wanting made for the Geological Society under the roof of the Museum of Economic Geology. We shall not cease to urge this matter on the attention of those concerned, on every fitting occasion.

It is now stated that the New House of Commons will positively be ready for the occupation of members in the next session. The last portion of the old House called the Speaker's house, the adjoining committee-rooms, and those forming the centre of the cloisters, have just been removed. The entrance hall to the New House and the western window to Westminster Hall have attained their elevation, and are rapidly approaching to completion. Orders, it is said, have been issued for the removal forthwith of all the temporary erections at the east entrance to Westminster Hall.

We have it on sufficient authority that we were mistaken when we suspected neglect on the part of the authorities at the British Museum with reference to the Wardrobe Books sold at Puttick & Simpson's, the week before last. It appears that the Keeper *did* what he could to secure these books for his department. Though the fund for the purchase of MSS. was exhausted, he wrote a special report on the subject—and obtained leave to buy them if they

went at fair prices. He gave commissions for the whole, and attended the sale himself; but they were run up, we are informed, to such sums that he did not feel justified in continuing the biddings—it being evident that an unlimited commission had been given by some one for their purchase. The Wardrobe Book of Eleanor of Castile—certainly very curious—which sold for 40*l.*, did not contain forty leaves. The five following valuable lots were, however, obtained for the British Museum:—

219. Computus Ricardi de Bremesgrove de victualib. receptis, &c., ap. Berewicam sup. Tredam. 31 Edw. II.

221. Computus Ricardi de Nortone pro operationibus apud Palacium Westmonasterii, Turin Londonie. 5-9 Edw. II.

222. Liber Garderobae Edwardi filii regis Edwardi. Anno XIII. [1319].

223. Computus Walteri Exon. Episc. pro Vasconia. 17 Edw. II. [1323].

224. Particula super reparacione navium apud Balon: temp. Edw. III.

The lots 221 and 224 are, in the opinion of some, equal in interest to anything sold.

The Royal Botanical Society gave its third and last flower and fruit show on Wednesday last, at the gardens in the Regent's Park.—The last exhibition for the season in the gardens of the Horticultural Society at Chiswick is fixed to take place on Wednesday next.

Lord Brougham has reappeared at length within the walls of University College: the lake at Cannes not being any longer a tempting water for an aquatic game at "Follow my Leader"—nor the Croix de Gard a fit field for playing the Old English Baron in. His Lordship on Saturday last distributed the prizes to the successful students in that institution which had the steady patronage of his earlier and more dignified, though less aristocratic, tastes. Our readers know that his Lordship now appears very commonly in mental motley; mixing up a good deal of wholesome truth with much of fallacy—exhibiting sound propositions carelessly and sometimes inconsistently set. He has got over many prejudices in favour of progress since he became a peer. Lord Brougham is now a lover of order as a general matter, and of his own "Order" as a personal one. Not that he has any objection to fraternize with republicans if he may do so as a Lord,—or to embrace the doctrine of equality on condition of its recognizing his titular superiority. On the present occasion, Lord Brougham distinguished himself by a laboured assertion of the practical impossibility of a Republic—a distinguished American thinker, Mr. Emerson, sitting directly beneath him at the time—and by an eloquent denunciation of the shame and horrors of the recent scenes in the metropolis of unhappy France.

The rumour of last week relative to the offer of a Professorship to M. Guizot by the University of Oxford, is, we learn on inquiry, so far correct, that the intimations by which it is now customary to preface the formal offer of public appointments have been made—and, as we understand, have been declined. The Professorship offered, however, was the new one founded by Sir Robert Taylor for *teaching and improving modern languages*:—we ventured to think that the chair offered to M. Guizot must needs have been one of History. The notion of setting him to teach languages appeared strange to us:—we did not then know that there was a chair for *improving* as well as *teaching* them. Perhaps the University had the notion—to which we ourselves incline,—that the French language very much needs the improvement that would ensue upon the restoration of the words *Liberté, Egalité, Fraternité* to their primitive meanings. However this may be, we cannot but coincide in the opinion of a contemporary to this extent,—that, considering the nature of the Professorship, we think the offer was scarcely justifiable unless the Board of Curators had knowledge of acquired qualifications in M. Guizot of which the public at present knows nothing. To one part of the argument of the *Times*, however, we demur. "We have no *Grimm*, it may be true, in the British Islands," says our contemporary, "but we had better rear one than borrow one,—and it is only by encouraging the talents we possess that they can be developed into something which as yet we possess not." We dispute the word "only" in the last clause, unless "the encouragement of the talents we possess" means something more than encouraging them by appointments and salaries. If it should mean something more, then the last clause

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may contradict that which precedes it; since it may very easily happen that borrowing one Grimm may be the best mode of rearing another,—and, thus, the most efficient encouragement to the talent which we possess. Those who know the history of Oxford know that in the old time, when it was relatively more celebrated than it is now, it borrowed largely,—partly by actual importation of men, partly by importation of learning gathered by its own men abroad. And this at a time when foreign universities in their turn borrowed in the same manner from Oxford. Moreover, we think it should be remembered that, constituted as the Universities now are, much benefit may arise from the introduction of men of talent as Professors,—independently of the question of their claim with reference to the chairs which they are invited to hold. This is some palliation of the offer,—though not a justification. Non-academical readers are so little aware of the peculiar ground which the University Professor now occupies, in consequence of the College system, that they could scarcely be made to understand in any space which we could give to the explanation how the offer made to M. Guizot would not appear so strange to a University man as perhaps it does to them. However, as we have said, the overture has been declined,—and for reasons which have no reference to the fitness or propriety of the offer.

M. Gallenga, we are informed, has been appointed to the Professorship of the Italian Language and Literature at University College, London, which was recently vacated by the resignation of Count Pepoli. We see with pleasure that the Queen is a subscriber to the fund for the orphans of the Inventory Post—and that the sum raised by the joint efforts of the general Committee in Dundee and the auxiliary Committee in London has reached 250*l*. A new and mournful feature has been added to the claim of these destitute children,—making the number to be relieved fewer, but thereby increasing the necessity for the relief. The widow of the poor poet has followed him, at a short interval, into his untimely grave,—and the three children have now no protector but the benevolence which has been exerted, and that which has been appealed to, in their behalf.

We have been looking into the advertising columns of the *Edinburgh and Quarterly Reviews* just to see what our booksellers are about, and what new announcements of forthcoming publications a dull and unpromising season is likely to afford. Very seldom indeed have we seen less. Mr. Colburn announces 'The Castlereagh Papers,' in four octavo volumes; Mr. Murray, 'Lavengro, an Autobiography,' by George Borrow, author of 'The Bible in Spain'; and Messrs. Smith & Elder, 'The Town; its Memories of Great Men and Events,' in two octavo volumes, by Leigh Hunt. Unless the autumn be more prolific, our reading societies will be in pocket for a time—and the subscribers will be obliged to resort to the old stock publications of Charlotte Smith, Mrs. Radcliffe, Mrs. Lenox, and Miss Burney.

The union of literary and mechanics' institutions, with a view to efficient and economical co-operation on something of the principle which we have recommended to the learned and Art societies of the metropolis, so far as the same is applicable to these more scattered bodies—is, we see, spreading throughout the country. By means of such associations, lectures can be obtained on terms which are sufficiently large to secure the services of eminent professors,—while they fall lightly, by division, on the individual institutions. We hear of some such move going on in Scotland: and at the recent annual meeting of the Yorkshire Union, held at Ripon, it appeared that 81 institutions are associated for its objects,—being an increase of 13 since the meeting of the previous year. A meeting has been held at Hexham, with a view to the formation of a similar association under the title of the Northern Union.

The town of Coventry has returned to its second childhood. There is no grace, of course, in the gambols of its senility: the freedom and rotundity of movement which gave a charm to the play of its babyhood that has made even the record thereof pleasant, having been exchanged in its now unseasonable gambolling for the stiffness and angularity of old age. Madame Warton, in a tight-fitting pink silk dress, took one of Mr. Batby's white horses, and rode through the dear old streets, pretending to be Lady Godiva. But the charm and mystery of the old-world tale were gone. Anybody might see the pink

tights who would,—and all the men of Coventry were licensed Peeping Toms. In lieu of the mystery that followed the Lady Godiva of old, they set an Elephant to go before—Mr. Warton, her husband, came behind as Edward the Black Prince. Queen Margaret, Sir John Falstaff, Robin Hood, Friar Tuck, William and Adam Botoner, the celebrated mayors of Coventry, Sir Thomas White, its great benefactor, and Sir W. Dugdale, the eminent local historian, all figured in the show. So did a "sylvan bower bearing the Shepherd and Shepherdesses,"—a capacious platform furnished with flowers, fountains, and foreign birds in golden cages. "The fleecy lambs and faithful dog formed an object which attracted all eyes; while the arbour of evergreens rising and tapering off to the height of forty feet, formed a magnificent finish to the cavalcade." The happy seniles firmly believed they were playing at "Lady Godiva": and by three o'clock, as in the childish days of Coventry, the sport was over—and they were taken home.

Our readers will remember that a fortnight since [*ante*, p. 629.] we printed a letter, signed "D," combating the opinion of a member of the scientific world as to the duties which possession of the papers of a deceased investigator imposes on their possessor in relation to the subjects therein treated of. We have since received a letter from the gentleman alluded to by our correspondent,—setting forth circumstances peculiar to his own case which, in his opinion, turn aside the force of our correspondent's arguments so far as he is concerned. That they may do so, we cannot but feel inclined to admit. On turning, however, to the *Philosophical Magazine*, we find that his words there do not imply any difference between his own case and others,—but justify our correspondent, or any one else, in assuming that he acts upon a broad maxim applicable to all cases. His words are these—"As the possessor of Mr. —'s papers, I feel it to be due alike to my own honour and to Mr. —'s memory never to publish anything of my own on the subject." The possession of Mr. —'s papers is put absolutely as the disqualifying reason; and no particular conditions are referred to suggesting that the writer was not laying down a general proposition. As such, our correspondent disputed it. The difficulty in the writer's special case rests, we now know, on other grounds.

The papers of the week contain the melancholy record of the death of Mr. G. F. Richardson, of the British Museum, under very painful circumstances. Mr. Richardson was the author of a 'Geology for Beginners'—noticed in the columns of the *Athenæum*.

While death has in the latter days been holding his court extraordinary and levying unusual contributions in France, he has not omitted to take that tribute and extort that homage which at all times Nature pays. The Nestor of literary France died in Paris on Tuesday last; having lived just long enough to see everything overturned that his long life had seen built up, and the wisdom of his almost century of years flung in three months away. M. de Chateaubriand—who, as our readers know, has already performed his own obsequies and survived to record them,—has at length undergone that final change to which he may never testify by tongue or pen. It was given to the literary veteran to know in life the taste of his posthumous fame; but the troubles of the present time have taken something from its flavour as it was presented to him,—and the mock funeral at which he "assisted" had more of interest than can probably be given now to the real one in which his shall be so passive a part. All the events of M. de Chateaubriand's career are already on record in the columns of the *Athenæum*; and our readers know that his own ample narrative of the same has long awaited only the present event to be surrendered to the posterity for whom it was composed. Now, that the blank date in the book (and on the tomb) can be at length supplied, posterity is too busy to read. The celebrated author, Henry Zschokke, has died, also, at Aarau. His writings were, as our readers know, devoted to the familiar illustration of questions of social policy; and they will not have forgotten his *Das Goldmacherdorf*, noticed in our columns [No. 865]—and again in its English translation as 'The Goldmakers' Village' [No. 905]. We reviewed also his 'Gleanings' [*Aehrenlese*], in our

No. 918; and a translation, for Chapman & Hall's Foreign Library, of his 'Autobiography,' in No. 929.

Last Week but One.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE. THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight o'clock till Seven), 1*s*.; Catalogue, 1*s*. JOHN PRESCOTT KNIGHT, R.A., Secretary.

BRITISH INSTITUTION, PAUL MALL.

The Gallery, with a Selection of Pictures by Ancient Masters and Decayed British Artists, is OPEN Daily from Ten till Six.—Admission, 1*s*.; Catalogue, 1*s*. WILLIAM BARNARD, Keeper.

SOCIETY OF PAINTERS IN WATER COLOURS.

THE FORTY-FOURTH ANNUAL EXHIBITION IS NOW OPEN at their GALLERY, 5, PAUL MALL EAST, each Day, from Nine till Dusk.—Admission, 1*s*.; Catalogue, 6*d*. GEORGE A. FRIPP, Secretary.

Will shortly Close.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS. THE FOURTEENTH ANNUAL EXHIBITION IS NOW OPEN at their GALLERY, FIFTY-THREE, PAUL MALL. Admission, 1*s*.; Catalogue, 6*d*. JAMES FAHEY, Secretary.

THE EXHIBITION OF MULREADY'S PAINTINGS, SKETCHES, &c. to promote the formation of a NATIONAL GALLERY OF BRITISH ART, IS NOW OPEN at the SOCIETY OF ARTS, JOHN-STREET, ADELPHI, from Nine till Dusk.—Admission, 1*s*. each.

ERUPTION OF MOUNT ETNA.

NEW EXHIBITION at the DIORAMA, REGENT'S PARK, representing MOUNT ETNA, in SICILY, under three aspects—Evening, Sunrise, and during an Eruption; and the INTERIOR OF ST. MARK'S at VENICE, with two effects—Day and Night. During the latter, the Grand Machine Organ will perform. Open from Ten till Six.—Admission, 2*s*.; Children under Twelve Years, Half-price.

ROYAL POLYTECHNIC INSTITUTION.—First Exhibition of Important and Novel Experiments in ELECTRICITY by ISHAM BARTON, Esq., illustrating the PHENOMENA OF THUNDERSTORMS and the CAUSE OF LIGHTNING, in a Series of Lectures, on MONDAY, WEDNESDAY and FRIDAY, at Two o'clock, and in the EVENINGS of TUESDAY, THURSDAY, and SATURDAY, at Nine o'clock. Popular Lectures by Dr. RYAN and Dr. BACHHOFFNER. Dioramic Effects are exhibited in the New Dissolving View, which, with the Chromatope and Microscope, are shown on the large Diorama. Experiments with the Diver and Diving Bell. New Machinery and Models described.—Admission, 1*s*.; Schools, Half-price.—The New Catalogue, 1*s*.

SOCIETIES

ASIATIC.—June 17.—Prof. Wilson in the chair. —The Director (Prof. Wilson) read a paper written by himself, 'On the Military Science of the Ancient Hindús.' The paper began with the observation, that although the Hindús had always been inferior to their foreign invaders in practical warfare, they were probably superior to them in its theory. A supplementary portion of their Vedas, or Sacred Institutes, was devoted to the science of war, under the denomination of Dhanur Veda. This original treatise is probably lost; but many interesting particulars are derivable from the Agni Purana, the Mahabharata, and other of their standard works. The bow appears to have been their chief weapon (as is demonstrated by the word Dhanuh, a bow, in the name Dhanur Veda); but other missile arms, as the discus, javelins, short iron clubs, &c., were used. The troops were also generally armed with swords, maces, axes and spears, and defended by helmets, quilted jackets, and coats of mail. Their armies were theoretically arranged in bodies of relative proportions, consisting of elephants, chariots, horse, and foot—the former being equal in number, and the latter in the proportion of three horsemen and five footmen for each chariot. The number of chariots and elephants is the great characteristic of Hindú warfare; and it is remarkable that in their heroic poems the heroes are generally represented as riding in a chariot, and never on a horse. In a few cases they are mentioned as coming to battle on an elephant; but in the course of time horses have entirely superseded chariots in India, as in Britain, where the chariot once played so important a part in battle. The paper proceeded with a description of the various sorts of bows, arrows, and other weapons used by the ancient Hindús. The question as to the knowledge of gunpowder, or any similar explosive substance, by the ancient people of India, said the Professor, is one of great historical interest. It is clear from their medical works that they were acquainted with the constituents of gunpowder, and possessed them in great abundance; and our acquaintance with their literature is as yet too imperfect to warrant a reply in the negative because we have not met with a positive account of the invention. Their writings make frequent reference to arms of fire; and rockets—which appear to be an Indian invention, though not mentioned by name in Sanscrit writings—had long been used in their armies when Europeans first came in

contact with them. Tactics also were not omitted in Hindú military science. The division of the army into centre, flanks, wings, and reserve, is laid down; and rules for the order of march, the modes of overcoming obstacles, the choice of a position, and the different kinds of array, are given, and illustrated by quotations from the Agni Purana. The subject of encampment received attention; in illustration of which the paper concluded with a quotation from the Maha-bharata, describing in considerable detail the pitching of Yudhishtira's camp "upon a level and fertile spot" on the banks of the Hinanvati, agreeably to the precepts laid down for the regulation of the practice.

The following were elected Resident Members:—J. Hutt, W. M. Stone, J. H. Crawford, T. C. Robertson, and E. C. Ravenshaw, Esq. The meeting adjourned till November.

BOTANICAL.—June 2.—J. Reynolds, Esq., in the chair.—Mr. W. Andrews exhibited a collection of living specimens of Irish Saxifrage collected in Kerry, and comprising specimens in illustration of the varieties of *Saxifraga umbrosa*, *S. hirsuta*, *S. Germ.* He presented also leaves from a cultivated specimen of an apparently new species of Saxifrage, the original plant having been discovered by him in Kerry, in September, 1845. In a letter to the Secretary, Mr. Andrews stated—"That the form and structure of the leaf had not before been met with or described among the Saxifrages,—and probably the flower might present some feature of interest."

INSTITUTION OF CIVIL ENGINEERS.—June 20.—J. Field, Esq., President, in the chair.—'On Harbours of Refuge,' by the Earl of Lovelace. The paper consisted chiefly in a succinct review of the Reports of the Commissioners on Shipwrecks and on Harbours of Refuge, giving the opinions of the naval officers and civil engineers on the necessity for harbours in certain situations, the naval qualities possessed by those positions, the possibility of constructing harbours in them, and the nature of the structures. It was stated that of various situations pointed out, that of Dover is the only one yet decided on; though great works are contemplated at Portland—where, from Mr. Rendel's designs, a system of construction will be adopted which will be both economical and stable and at the same time afford employment to a class of persons whose labour it has been difficult hitherto to use efficiently. The various projects for floating breakwaters and other artificial shelter for vessels were examined,—and generally condemned as inefficient for the objects proposed. The questions relative to the movement of sand, the drifting of the shingle, and the deposit of silt in Dover Bay and other places were treated; and reasons were given for the various forms of construction and the projects for meeting the difficulties induced by these circumstances. The next question was the plan of the harbour and the mode of construction of the works. After quoting all the authorities on both sides—including the naval officers, the Commissioners, the civil engineers, and the scientific writers—the preference was given to a large harbour with two entrances, so placed as to allow a sufficient run of the tide through it, to prevent any very considerable deposit of silt, but so constructed as to afford shelter to the vessels within. The pier walls inclosing the harbour to be built vertically up from the bottom, or with a very slight inclination in their height, instead of throwing in masses of rubble stone to find its own angle of repose—which it was shown was not less than four or five to one, and that it only attained solidity after a lapse of many years, even with a due admixture of small materials to fill up the interstices and after constant supplies of stone to replace that which the seas removed. The reports of Capt. Washington were quoted to prove the failures that had occurred at certain harbours in Ireland, where it was stated that the long slopes had been destroyed by the sea and had ruined the harbours they were intended to protect. The proceedings at Cherbourg and Plymouth were followed in detail with a view to deducing arguments against the long slopes and in favour of vertical sea-walls. The protest by Sir Howard Douglas in favour of long slopes was examined, and the arguments used on both sides were analyzed. Col. Enys's theory of the effects of

the "flot du fond" was examined; and without going to the entire length that he does, it was admitted that in many cases the effects produced were as he described them, and that the subject as he had brought it forward was well worthy the attention of civil engineers. The placing a vertical wall upon a substratum of rubble in the form of a long slope was shown to be pregnant with mischief, and had never been successful—and that the adoption of that system at Cherbourg had been a matter of necessity rather than of choice. Mr. Alan Stevenson's experiments on the force of waves striking opposing bodies were given; and it was urged that the force shown to be developed by a breaking wave could not act upon a vertical wall, up and down which it would merely oscillate,—whereas it might fall with all its accumulated force upon a slope, upon which it would naturally break. In conclusion it was urged, that, although for Dover—which is the spot whereon to mount guard over the Channel in order not only to prevent invasion, but to maintain our present naval supremacy—it might be permitted to spend a large sum of money, yet it would not do to have several Doovers; and therefore it behooved the authorities to consider carefully the site, the plan and the method of construction before commencing such works.

In the discussion which ensued—and in which the principal civil engineers engaged on great hydraulic works took part—the speakers explained the actual circumstances and conditions of the works which had been instanced as failures: and it was shown that far from being expensive or useless works, they had been completed within the original estimates; and that wherever the construction had required restoration or additions, it had arisen from the use of defective materials which, being on the spot, it had been obligatory to employ—not from the use of the long slope, which, as compared to vertical walls in similar situations, was shown to be more durable, and to have been in many instances successfully substituted for vertical walls after these had succumbed to the assaults of the raging billows.

ROYAL INSTITUTION.—June 16.—The Duke of Northumberland, President, in the chair.—Mr. Faraday 'On the Conversion of Diamond into Coke.' In the course of last year M. Jacquelin succeeded in converting diamond into a substance possessing the appearance, physical character, and electrical properties of coke by the following process:—Having attached a piece of hard gas retort carbon to the positive wire of Bunsen's battery of 100 elements, he placed on it a small piece of diamond. He then armed the negative wire with a cone of the same carbon, and, by dexterous manipulation, enveloped the diamond with electric flame. After a short interval, the diamond underwent a sort of ebullition, became disintegrated, softened, and was actual coke. (*Comptes Rendus*, June 14, 1847; *Ann. de Chimie*, tom. xx., p. 459). On this experiment Prof. Faraday made the following observations. 1. *As to the property possessed by certain substances to assume totally different forms without undergoing any chemical change.* Prof. Faraday adverted to the case of sulphur, which becomes brittle when suddenly cooled from its first state of fusion, but is soft and pliable when similarly cooled from its second state of fusion.—2. *As to the source of heat employed.* Prof. Faraday dwelt on the beauty and power of the voltaic arc as a furnace. Showing by experiment that diamond could be burned into carbonic acid gas by means of a current of oxygen gas directed on it when highly heated, the Professor stated that neither this heat nor any short of that of the voltaic battery, except that of the solar lens, was sufficient to convert diamond into coke. The fusion of rock crystal by a current of oxygen sent through an ether flame was noticed; and it was shown that this powerful heat was inferior in intensity to that of the battery.—3. *The condition of the diamond when thus converted into coke.* It becomes absolutely lighter. The spec. gr. of ordinary diamond is 3.368;—when changed into coke its spec. gr. is 2.679. It loses its insulating power.—Prof. Faraday here alluded to some experiments by M. Karsten (*Archives des Sciences*, 1847), proving that certain compound bodies were conductors or not according to their preparation. He stated that this was the only case analogous to carbon.—4. *As to the philosophy of the change of the diamond's structure.* Referring to M.

Gassiot's demonstration that the heat is greatest at the positive pole of the battery, Prof. Faraday suggested the possibility that the particles of diamond might, under the influence of the intense heat, tend to form vapour having a sensible and assisting expansive force, and that in their axial position as regarded the enveloping discharge they might assume a state having relation to a dia-magnetic condition. He requested to be understood, however, as offering this idea merely as a philosophical conjecture. Finally, he referred to Graham's supposition, that the difference between diamond and coke might depend on their known difference of specific heat.

MEETING FOR THE ENSUING WEEK.
TUES. Zoological, 9.—Scientific Business.

FINE ARTS

The Drunkard's Children. By George Cruikshank. Bogue.

'The Drunkard's Children' is a pictured story, in eight plates, designed and engraved by George Cruikshank, and forming a sequel to 'The Bottle' of the same versatile, and in his own way (which is not exactly this), imitable artist. It is not often that 'Sequels' are successful; and the present one is no very remarkable exception to the rule. The story, it is true, is broadly told—the moral for ever uppermost: yet the work is not nearly so good as its predecessor. It is less rich in circumstance, less varied in character, less happy in the introduction of accessories which aid the story and give balance and variety to the composition. Still, it would be difficult to name another artist who would design a better series of pictures on the same subject. Mulready would have given us more harmonious composition and drawing more strictly academical.—Leslie would supply as much character—and E. M. Ward as much incident; but it would be difficult to find any one artist uniting their several excellencies. 'The Drunkard's Children' must be regarded, then, as a very clever work: designed principally for popular teaching—and necessarily coarse in its incidents and presentations that may repel men from the coarse and vicious. George Cruikshank is no Hogarth, save in the path which he has chosen thus late; but there is a large class who will be willing, for the cause's sake and the former reputation which he brings to it, to accept him as a great moralist-painter.

Plate I. represents the interior of a gin-shop. "Neglected by their parents, educated only in the streets, and falling into the hands of wretches who live upon the vices of others, they [the children of the former victims of the Bottle] are led to the gin-shop, to drink at that fountain which nourishes every species of crime." This, to our thinking, is the best plate in the series. The healthy look of the landlord at the bar is capably contrasted with the varied forms of vice and squalor that surround him in the persons of his customers.—Plate II. exhibits another stage in the story of inherited vice. "Between the fine-flaring gin-palace and the low dirty beer-shop, the boy-thief squanders and gambles away his ill-gotten gains."—In Plate III. we have the interior of a cheap casino or dancing-room.—In Plate IV. the arrest of the boy-thief in a three-penny lodging-house.—Plate V. presents the dock of the Old Bailey, with its inevitable tenant:—and Plate VI. its melancholy sequel, the interior of a cell in Newgate. Plate VII. shows the death of the boy on board the hulks, the victim of early dissipation:—and Plate VIII. represents the self-murder of the wretched and solitary girl.—The expression on the face of the black man who has started from his sleep on the entry of the police to arrest the boy in the three-penny lodging-house is as good as Wilkie's celebrated black in the Chelsea Pensioners. It is the most striking episode in the whole of this series—full of the pain and terror of the story. The suicide from London Bridge is a piece of wild and extravagant horror.

As this unhappy family of gin-drinkers is now extinct in the person of the suicide daughter, we presume that Mr. Cruikshank's story is at an end—and its moral is Teetotalism. The painter inculcates that "a little" gin-drinking "is a dangerous thing"—and that they who begin by tasting are sure to end by drinking deep. As we have said, the particular in-

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stance, it may be hoped, comes to an end with the family; because it is the defect of this series that it is but a repetition and reinforcement of the moral of the former one. There is included, to be sure, the further moral of the almost inevitable course of crime and suffering that awaits the unfriended children of society; but that is not the moral prominently worked out here—the Monster of Mr. Cruikshank's thought is again Gin the Destroyer. The present issue is accompanied by an illustrative poem from the pen of Dr. Mackay—in which the series of incidents that compose the former and present publications are gone over again,—and certainly with no increase of effect. The poet has taken the painter's facts and made a third version of his moral—but has left him the monopoly of the inspiration. The poetry is neither refined enough for the select nor striking enough in its plainness for the million. The Pierian draught here offered to the people in lieu of gin is weak and flavourless. That might be a portion of the poet's design—but it is not a good one. He might not think it right in a work like this to offer a strong draught, even from Helicon. He is wrong, on the principle of counter-irritation. One of the best passages in this gin-epic is the following; which describes the warning conveyed to the doomed family by the death of the first victim—an infant—

All grief was nothing to a grief like this.
It roused the virtue that had slumbered long.
Upon those innocent lips, one last sad kiss
Adam imprinted: and ev'n he—the strong,
The callous man—felt in his soul a throng
Of better feelings, prompting him to weep.
He wept hot tears: he owned his life was wrong.
And Lucy, kneeling in emotion deep,
Sobbed o'er her child, and moaned; and wished, like it, to sleep.

Edward and Emma knew not death before—
They had not seen it; felt not what it meant—
They knew it now—it was a dread no more;
And Edward brooded, on the grief intent,
Silent and thoughtful; but his sister went,
Hour after hour, with yearning eyes to trace
Those little features, calm and innocent;
And, 'mid her blinding tears, admire the grace
Which peaceful Death had cast on that beloved face.

"Close up the coffin-lid, and come away,"
Said Adam, kindly: "tears are all in vain—
They cannot animate that senseless clay;
"The babe is happy, let us not complain.
"Come, Lucy, weep no more; look up again.
"Heaven has received it—cling to that belief.
"We need support and comfort in our pain.
"Cheer up—this glass will give our hearts relief,
"And give us strength, dear wife, to combat with our grief."

Our readers will perceive that the poet is no great help to the painter as a Temperance missionary. The song in honour of the hero of both—"The Gin Fiend"—is more spirited.—

The Gin-fiend cast his eyes abroad, and looked o'er all the land,
And numbered his myriad worshippers with his bird-like,
long right hand;
He took his place in the teeming streets, and watched the people go
Around and about, with a buzz and a shout, for ever to and fro.
"And it's hip!" said the Gin-Fiend, "hip! hurra!—for the multitudes I see
"Who offer themselves in sacrifice, and die for the love of me."

There stood a woman on a bridge; she was old, but not with years—
Old with excess, and passion, and pain—and she wept remorseful tears,
As she gave to her babe her milkless breast; then goded by its cry,
Made a desperate leap in the river deep, in the sight of the passers by.
"And it's hip!" said the Gin-Fiend, "hip! hurra!—she sinks—but let her be,
"In life or in death whatever she did, was all for the love of me."

There watched another by the hearth, with sullen face and thin;
She uttered words of scorn and hate to one that staggered in.
Long had she watched, and when he came, his thoughts were bent on blood;
He could not brook her taunting look, and he slew her where she stood.
"And it's hip!" said the Gin-Fiend, "hip! hurra!—my right good friend is he!
"He hath slain his wife, he hath given his life, and all for the love of me."

And every day in the crowded way he takes his fearful stand,
And numbers his myriad worshippers with his bird-like, long right hand;

And every day the weak and strong, and widows, and maids, and wives;
Blood-warm, blood-cold, young men and old, offer the Fiend their lives.
"And it's hip!" he says, "hip! hurra! for the multitudes I see
"That sell their souls for the burning drink, and die for the love of me."

This song will doubtless find its way to a musical accompaniment;—and thus, the circle of the arts will have conspired to aid in the apostleship of Father Mathew.

ARCHITECTURAL PUBLICATION SOCIETY.

A week or two since you spoke of a society after the model of the Camden and other publishing associations intended to be formed for bringing before the public the literature of Art. There is now before me the prospectus of such a scheme issuing from a body of the architects of the metropolis, and limiting its views to the publication of works connected with the subject of Architecture. This ill-drawn up and awkwardly worded document does not enlighten us very much—but is valuable for its admission of a truth which when asserted by others has been repelled as a malicious aspersion proceeding from ill-nature coupled with ignorance. In the names of several of the leading men of the profession who figure amongst the promoters of the scheme we have it avowed that architectural publication in this country is far behind that of the Continent,—“any comparison of catalogues,” it is observed, “showing that our deficiencies are very great.” Surely the thumb-screw must have been applied to extort this confession! Great, no doubt, our deficiencies are:—but whom have we to thank for that? There is no law prohibiting our Bays and Tites from giving to the world the designs of the buildings which they have executed,—as has been done by many Continental architects of note, living and dead. To supply the deficiency complained of, and enable our repertoire of English architectural publications to compete with that of the Continental ones, it is the purpose of the new Society, amongst other things, to bring out republications of “the standard authors,” and “publications by modern authors, English and foreign.” One thing left unexplained,—much as it requires explanation—is what we are to understand by “the standard authors”? While the works of such authors, it is to be presumed, are already well known to, and in the possession of, most of the members, all that is really valuable in them—that is, of any practical value at the present day—has been transfused into, and incorporated with, modern treatises on the art and other writings.

Among the six “projects” which the Society proposes to carry out simultaneously, I confess I do not clearly understand the second. It is described to be “Illustrations of executed works of authors of equivalent talent [equivalent?] who may not have left writing in MS. or type, or continuations of works in the same style.” Your readers will be less dull than I am if they can see their way through this paragraph of the scheme to its exact meaning. I will not go over all the “projects” set down in the prospectus,—notwithstanding that I could say a good deal in the way of comment upon each of them; but I cannot refrain from expressing my disapprobation at finding recognized in the ‘Polyglossary’ as legitimate terms of Art those which are in use among builders and artificers “in the different counties of Great Britain.” It seems to me that as far as the nomenclature of architecture is concerned it should be the endeavour of the Society to get rid of all merely local and provincial terms,—to establish uniformity in regard to these, at the same time enlarging our present vocabulary where now defective by sanctioning and adopting some very useful and expressive words and terms that have not yet found their way into architectural dictionaries.

It does not appear that the promoters of this scheme have any design to benefit by their publications more of the public than such as may be actual members and subscribers of the Society. Of these they calculate on 250—whose guineas will enable them to bring out a quarto volume of 400 pages. The volume so published will, it is said, “form in a short space of time the nucleus of the most important, most trustworthy, and most valuable dictionary in any of the languages of Europe.”—It is not very clear to me how works of the kind promised can form the nucleus of a dictionary.

Were there nothing else to object to, the term “standard authors” fills me with misgivings. It seems to point to Vitruvius and the genuine Five Orders school,—whose writings are likely to carry us back to that *status in quo* beyond which we have been endeavouring to advance by a more intelligent study of the monuments of the art, both classical and mediæval. It must be left to time, however, to show how this scheme will work; and should the present generation really get the nucleus for it, their posterity will perhaps get a dictionary deserving to be described by a cluster of superlatives such as the promoters have ventured to indulge in.

I am, &c. AN ARCHITECT.

FRESCOS OF FLORENCE.

Chapel of the Sacristy of Santa Croce.

PROCEEDING to consider the Frescoes in the order in which they were painted, those of Taddeo Gaddi, the godson and favourite pupil of Giotto, come next in succession, and also in interest. He was a man who added essential qualities to his art, and assisted, both as painter and architect, in adorning his native city of Florence. After the death of Giotto, Taddeo Gaddi headed the school of fresco painters; and his first work of magnitude was in the Chapel of the Sacristy of Santa Croce, which he decorated with a series of subjects from the life of the Madonna and Mary Magdalene,—the last possessing by far the greater interest, and displaying a considerable advance upon the former, which are composed with much formality. The dimensions of the chapel are twenty-two feet square and about twenty-six feet high, with a groined ceiling of an azure ground studded with gold stars. The four triangular divisions contain panels on which are painted the four great prophets. In the centre of the ceiling there is a projecting medallion painted in tempera with a half-length figure of our Lord. On the side wall the frescoes are divided into three tiers. A window occupies the end wall; and in front of it, but at the distance of four feet, is a rich altar-piece adorned with sacred subjects in compartments on gold grounds. The series relating to the Madonna commences with a legendary subject of Joachim, the father of Mary, leaving the temple with a sacrificial lamb which has not been accepted by the high priest (a remarkably fine and expressive figure). The second—‘The Meeting of Joachim and Anna’—is painted with more freedom than the first; the figures also are well grouped, and their long mantles show an advance in style. ‘The Birth of Mary’ is a curious composition of several formal figures, chiefly habited in the costume of the period. The faces are interesting, though evidently chiefly taken from one model. The fourth subject is ‘Mary ascending the Steps of the Temple, accompanied by her Parents.’ These two latter possess merit; but two men, one speaking, and the other listening with earnest attention, are painted with great truth and character. In the background, a rich piece of architecture and several small figures are well put in. The last of the series is a crowded composition of ‘The Marriage of the Virgin;’ but it does not exhibit any remarkable excellence. The second series commences with the Magdalen anointing the feet of Jesus while at the table of the Pharisee. The colour and execution are good; but the chief point of interest is the fine head of the host. The next—‘Martha complaining to Jesus that she is unassisted by her Sister’—is composed with great simplicity, and possesses unusual merit. Christ, on one side of the picture, is giving the reply “Martha, Martha, thou art careful and troubled about many things,” &c. Mary the while is seated at his feet, and with intense feeling listens to every word that proceeds from his lips. The gesture and movement of Martha betray her impatience. Behind, the disciples are reverently attending to the words of their Lord; whose dignified demeanour, together with the expressive group before him, form a picture of extreme interest. The execution is careful, and the colour quiet in tone,—thereby presenting a powerful contrast to the next subject, a stirring composition of ‘The Raising of Lazarus.’ The resuscitated man is a fine energetic figure stepping from the tomb enveloped in grave clothes. The groups (consisting of the Marys, disciples, and elders, some with mantles to their faces in fear of the effluvia from the charnel-house, and others struck with dismay, surprise, or adoration) diverge from the centre of the picture, where alone, and in calm solemnity, stands

the Worker of the miracle. The next fresco of 'Mary at the Sepulchre' is unequal, being only good in parts. The last—'The Death of the Magdalene'—is altogether inferior. Some of these frescoes were in parts finished in tempera,—as the skies and blue draperies,—doubtless with the view of using inferior blue instead of ultramarine; but it has all now perished, to the great injury of the general effect, and proves the evil of retouching frescoes, even with tempera, though it is the safest medium that can be employed. At the entrance of the above chapel (which is separated from the Sacristy by a gothic iron screen) there are two pilasters, supporting a pointed arch, on which are painted the Twelve Apostles, and on each pilaster are two monastic saints.

Baroncelli Chapel.

This chapel—also painted by Taddeo Gaddi, but at a later period than the Sacristy—forms the end of the south transept of Santa Croce, and from its beautiful effect attracts general observation. The dimensions are twenty feet in width, and about thirty in height. The groined ceiling (of blue studded with stars) has four triangular divisions; in the centre of which is a circular medallion, containing half-length personifications of the cardinal Virtues. These are composed with much dignity, and the colours harmonize well with the gold ground on which they are painted. The most beautiful, perhaps, is that of Justice holding a steelyard, while the other hand rests on a sword. She is draped in a white vest and mantle, and has wings tinted with scarlet and green. The "glories" are blue and of a lozenge form. The mouldings of the panels are all richly ornamented in colours. This ceiling is in tolerable preservation. The frescoes below occupy the left side and altar walls. The first is divided into five compartments, the upper one being arched by the ceiling. The four underneath are ranged in two tiers, separated only by spiral columns. The subject of the series on the side wall is a repetition of the life of the Madonna. The arrangement also of the five panels is precisely similar to that of the Sacristy; but on the altar wall the series is continued in six compartments, ranged in three tiers, with a stained glass window in the centre. The subject of Joachim is here treated in a very masterly manner, and the head is in itself a study. The wounded dignity in the attitude of Joachim, as he hears away the unaccepted offering, is admirably expressed,—and only equalled by the figure of a young man in the foreground, with his head turned in earnest converse with two others. The graceful deportment and charming simplicity of this figure, together with the successful painting of the Indian-red toned drapery, render it not much inferior to Raffaele in style. The second fresco contains a fine group of Joachim and Anna meeting. The draperies are well painted and in excellent folds; but the background figures are in costumes of the day, and there is great want of aerial perspective, the buildings all coming as forward as the principal group. The 'Birth of the Madonna' is a pleasing composition. Anna, gracefully draped, is kneeling to receive the infant from a nurse. Two background figures are very clever, especially the one in the act of lifting down a basket from the head of a female. 'Mary ascending the Steps of the Temple' is a rich subject, from the elaborate architecture of the temple and the introduction of several groups. The figure of Mary is chiefly the work of a modern restorer; who has painted the defaced portions on a rough intonaco, while all the rest is on a smooth one,—which is far superior for bringing out the brilliancy of the colours. The Virgin Mary's parents are very devotional; and the head of a Pharisee is full of character. The white draperies also are well disposed. A female in yellow, kneeling in the foreground, and another behind, in red, both possess a high degree of excellence. 'The Marriage of the Virgin' is a large assemblage of persons of well varied character, and most of them true to nature. The youth in the foreground, breaking the stick under his foot—a female playing on the bagpipes—and the back view of a man in dark drapery—are all worthy of observation. The execution of the piece is good, and the background is wrought with excessive care. The frescoes of this wall are engraved by Lasinio. The six of the altar wall have little light to show them to advantage. 'The Annunciation' and 'The Visitation' possess points of interest: for instance, in the latter, Eliza-

beth, clothed in white, on her knees to Mary, forms a beautiful group—and there is a very sweet figure of the Virgin Mary in the former. The remaining subjects—the Star appearing to the Wise Men—the Angel appearing to the Shepherds—and the Adoration of the Magi—are not to be compared to the others in quality. On a pilaster, there are two Saints that have a good effect.—These frescoes are painted on an intonaco of sand and lime, and, as before stated, on a smooth surface.

Taddeo Gaddi's frescoes, like those of most ancient painters, differ materially from his tabular pictures: the former exhibiting his best powers, while the latter make a parade of the lesser,—as the elaborate finish of detail, ornaments, and gilding. For this obvious reason, it is impossible to form a correct judgment of the works of the early masters from the few specimens of their easel pictures that are to be found in England. Some German critics have disputed the fact of the Chapel of the Sacristy being painted by Taddeo: but, besides the reputation of nearly five centuries, these frescoes bear too many evidences of his style to admit of a doubt. The same execution—the same graceful lines—and the same delicate tints prevail in all, with the exception of those in the ceiling;—which, though of the same school, are certainly the work of an inferior painter.

The frescoes of Taddeo Gaddi furnish us with many beautiful examples of pure taste and unforced effects—qualities which are little observed in modern Italian frescoes. In the above chapels, the harmony of the whole, in each, is well preserved,—although five large subjects are brought into juxtaposition on a wall, with only narrow spiral columns to separate them. The Chapel of the Sacristy exhibits the inequalities of a man grappling as it were with his art; the formal timidity of the student being mingled with the freedom and spirit of the master. The Baroncelli Chapel, on the contrary, presents us with a fine and equal style, and a poetical invention expressed with much feeling and observation of nature,—even to individuality. Taddeo surpassed his master in execution, colour, harmony, and grace; but never approached him in the higher qualities of simplicity and grandeur. EUGENIO LATILLA.

FINE-ART GOSSIP.—The Committee of Management of the Government School of Design has appointed Mr. R. N. Wornum, author of 'The Epochs of Art,' to the office of Lecturer on the History of Art in relation to Ornament. His position will be independent of the masters—an arrangement that need not be disadvantageous to co-operation and unity of purpose. His course will consist of ten lectures, one to be delivered every month—commencing on the reopening of the school in October.—The Class of Form, under the superintendence of Mr. Townsend, has been rendered complete by restoring to it the section of Figure Drawing from the Antique,—which, as a temporary arrangement, had hitherto been included in the Class of Colour.—Prizes are announced for the best specimens of the productions of the students: the exhibition of these and the distribution of the prizes will take place at the close of the School before Christmas.—It is said that the long-complained-of deficiency of space for the business of the School is under the consideration of Government,—with the view of remedying this serious disadvantage.

There is now exhibiting at the Egyptian Hall, Piccadilly, by M. Philippoteaux, a celebrated Parisian painter, a picture, 22 feet wide by 12 high, representing M. de Lamartine at the head of the Provisional Government, surrounded by the National Guard, the Schools of Paris, and the army, when he made that oration to the people, declaring that the Republic was made by and for them, which gained him the popularity that has since so rapidly declined. The picture is one of those matter-of-fact delineations of such scenes with which the walls of Versailles are crowded. Among these, the works of MM. Horace Vernet, Alaux, De la Rivière, and Coudère seem to have furnished inspirations to M. Philippoteaux. The vivid manner in which the scene and its personages are brought before us in his picture is calculated to heighten our national and rational abhorrence of such melo-dramatic scenes of terror and madness. The artist has shown great ability in his work.—M. E. Lafon, another distinguished French artist, has been

charged to paint a picture representing the heroic death of the Archbishop of Paris.

The first anniversary meeting of the Canynge Society,—taking its title from the name of the founder of the Church of St. Mary Redcliffe, in Bristol, and formed for the purpose of procuring the restoration of that beautiful edifice—has been recently held in that city. The report stated that nearly 200 members are enrolled, whose annual subscriptions amount to 300*l.*—and announced further contributions to the amount of 500*l.* The sum required is 40,000*l.*—and it is hoped to raise 1,000*l.* or 1,500*l.* a-year to carry on the works.

The name Darlé, which occurs in our notice last week [p. 659] of 'The Glories of Art in Belgium,' should have been Durlet. François Durlet is the artist of the carved state work in the Cathedral of Antwerp. The figures and bas-reliefs, which are profusely employed, a correspondent informs us, are designed by the sculptor Gerts.

It is stated by the *Art-Union*, on what the editor asserts to be good authority, that the present Secretary of the Fine Arts Commission is not about to retire from that office; and that M. Bezi has not been appointed by the Commissioners to any office connected with the Commission—nor is any such appointment contemplated. Our contemporary attributes the rumour which alarmed the nationality of the *Builder* to the fact of the Secretary's occasional employment of the gentleman in question in subordinate official matters.

Another of the consequences of the political convulsion among our French neighbours has been the distribution by public sale in London during the past week of a collection of 166 lots of the most splendid carpets from the celebrated *Manufacture Royale de Tapis d'Aubusson*, kept by M. Ch. Sallandroux Lamornaux. We are induced to advert to this sale, because in the exhibition was apparent that superiority over our own manufactures in design—or, as it is more popularly expressed, in the patterns—which it is the object of our Schools of Design to reduce. All styles found representation here in tapestry and carpets of the richest velvet pile and of every dimension. Many of the subjects approached nearly to the character of pictures; while, at the same time, no such illusion was attempted as might tend to deceive the eye into a sense of insecurity where the foot was about to tread. The character of the forms and colours is always most judiciously applied to the requirements of such matters.

From Florence, it is stated that the English committee formed in that city, last year, for raising a fund towards the relief of the Irish and Scotch sufferers by famine, have presented a marble bust of Queen Victoria, executed at Rome by the English sculptor Gibson, to Prince Demidoff, who was amongst the most distinguished of the foreign contributors to that fund,—and on the occasion of the fête then given, lent his villa and entertained there nearly 2,000 visitors.

MUSIC AND THE DRAMA

By Command of Her Majesty

THEATRE ROYAL, DRURY LANE.

By Special Command of Her Most Gracious Majesty the Queen, on MONDAY EVENING, July 10th, 1848, will be presented the First Three Acts (which terminate with the fall of Cardinal Wolsey) of Shakespeare's Historical Play of KING HENRY THE EIGHTH. King Henry the Eighth, Mr. Phelps; Cardinal Wolsey, Mr. Macready; Cardinal Cambray, Mr. Mellon; Bishop of Winchester, Mr. Turner; Duke of Buckingham, Mr. Byrd; Duke of Norfolk, Mr. Lucy; Duke of Suffolk, Mr. Cowie; Earl of Surrey, Mr. Clifford; Lord Chamberlain, Mr. Gray; Lord Sands, Mr. Compton; Sir Thomas Lovell, Mr. Bender; Sir Henry Guildford, Mr. Norton; Cromwell, Mr. Leigh Murray; Surrogate, Mr. Harris; Brandon, Mr. Edgar; Clerk of the Court, Mr. W. C. Williams; Queen Katherine, Miss Cushman; Anne Bullen, Mrs. Niblett; Lady Denm, Mrs. H. Marston.

Previous to the Play, 'GOD SAVE THE QUEEN' will be sung by Mr. Brabant, Mr. Whitworth, Miss Bainforth, The Misses Williams, and a full Chorus. Conductor, Mr. Benedick.

To conclude with (in Three Acts) Colman's Comedy of 'THE JEALOUS WIFE,' Mr. Gailley, Mr. Macready; *Major Gailley*, Mr. Phelps; *Charles Gailley*, Mr. Leigh Murray; *Mr. Reed*, Mr. A. Young; *Lord Trishet*, Mr. F. Vining; *Sir Harry Beagle*, Mr. Compton; *Servant to Lady Freestone*, Mr. W. C. Williams; *John*, Mr. Bender; *Mrs. Gailley*, Mrs. Warner; *Lady Freestone*, Mrs. Brougham; *Tollet*, Miss Foster; *Barriett*, Miss Jane Mordaunt.

Being for the BENEFIT of MR. MACREADY and his LAST APPEARANCE previous to his Departure for AMERICA. The Doors will be Opened at Six o'clock, and the Performances commence at Seven. The Box-Office is open daily, from Ten till Four.

Prices of Admission—Second Circle Boxes, 7*s.*; Pit, 3*s.* 6*d.*; Galleries, 2*s.* and 1*s.* The Dress Circle is converted into Reserved Places, applications for which, as well as for Pit Seats and Private Boxes, must be made at Mr. Mitchell's Library, 23, Old Bond Street.

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MUSICAL UNION.—TUESDAY, July 11, at Half-past Three o'clock.—LAST MEETING OF THE SEASON.—Quartet, a minor, No. 7, Pleyel, Ed., Haydn; Adagio from Onslow's Twelfth Quintet in a minor; Quartet, a minor, Piano, &c., Mozart; No. 7, Beethoven. Executants—Sainville, Deloche, Hill, Howells, and Piat. Pianoforte, Halle.

Tickets, 10s. 6d. each, to be had at Messrs. Crumey & Co.'s, 201, Regent-street. Members can introduce Visitors on payment at Will's Rooms. Subscriptions yet due will be received.

FRENCH PLAYS.—ST. JAMES'S THEATRE.

MR. MITCHELL respectfully announces that his **REPERTORY** will take place at this Theatre on **WEDNESDAY EVENING, JULY 12th**, on which occasion will be presented Four entirely New Pieces, in which Monsieur Ravel, Monsieur Sainville, and Monsieur Grasset will perform, being their Last Appearances, and Monsieur Alcide Tousez will make his debut. The Entertainments will consist of the following Novelties:—**"PRE ET PORTIER,"** principal characters by Sainville, Lemoine, and Juliette.—**"L'INVENTEUR DE LA POUDRE,"** principal characters by Ravel, Sainville, and Brasseur.—**"UN JEUNE HOMME PRESSE,"** principal characters by Alcide Tousez, Ravel, and Sainville.—**"LE CAPOREAL ET LA FAYSE,"** principal characters by Ravel, Grasset, and Sainville. During the Evening, **Mlle. Carlotta Grist** and **M. Perrot** will (by permission of R. Lamley, Esq.) execute a favourite Pas de Deux. Mr. Mitchell solicits the favour of early applications for Boxes and Stalls.

NEW PUBLICATIONS.

A Selection from the Works of Palestrina, in Vocal Score; with an Accompaniment for the Organ or Pianoforte. Arranged for the Organ or Pianoforte. By J. M. Capes. The whole carefully revised by Vincent Novello.—No. 1. *Missa Papæ Marcelli.* No. 2. *Missa Altera Christi Munera.* No. 3. *Missa Brevis.* No. 4. *Missa Iste Confessor, &c.* The above four Masses are to be followed by eleven shorter numbers of Lamentations, Chants, Motets; the whole making a handsome volume,—as large an one as the general amateur, who does not strive after collection and has no specific purposes of research, may desire to possess. The perfection of Palestrina's music so indissolubly connects it with a particular place, a particular occupation, and a particular manner of performance, that it will (and ought to) be more studied than heard in private. We think that Mr. Capes himself is in some measure unfaithful to his author in admitting the words "or pianoforte" into his title. There is no organ, even, in the Pope's Chapel, for which this noble music was written; and though we accept the chords of Milton's instrument as an aid to human frailty,—and in the full passages of these choral works an enhancement of effect—no tinkling of string or *cembalo* is sufferable when applied to them,—nor should such, even in idea, be associated with the rich and sacred harmonies of the old Italian master.

It is eminently needful, indeed,—were it only for the discomfiture of such irreverently reverent persons as would thrust upon us, in every section, form, and occupation of Art, certain canons and modes of expression as the only true and admirable utterances of poetical feeling—to insist upon the limit within which these noble works must be studied. They are for the Church, and the Church only: divested of half their sentiment if disunited from the services of the Church—deprived of their significance or connexion if performed ever so gravely in a concert-hall or in juxtaposition with any other music. They require for performance a mass of selected voices,—beauty of tone being above all things to be studied in the production of Italian unaccompanied music. Perhaps even for their right effect (apart from all traditions of *crescendo*, *diminuendo*, and the like), they may demand the employment of singers of a race now happily becoming extinct. Failing in these peculiarities, not to say conditions, the best execution of these works is apt to appear dry, soulless, and mechanical:—nay, some of their special beauties, as delicate as they are essential, evaporate. Hence, while many talk with a dutiful rapture about Palestrina, it is "the few" alone who are not at heart blanked and wearied when they make acquaintance with his music, save under very rare conditions,—the generality agreeing to treat it as a matter for devotional faith, not artistic admiration.

We write, let it be recollected, for the public rather than for "the Profession." The latter (such at least as are capable) know that apart from the religious scenery and the religious faith which Palestrina so exquisitely illustrated,—his music possesses a value as an object of study which it would be impossible to estimate too highly. While to ears little exercised in the matter all unaccompanied music appears curiously similar, (we have heard a like censure passed upon Bach's Fugues and Handel's Choruses!) all who have listened and compared,

"read and marked," must be conscious of a majestic sweetness in the great Italian sustained to so high a point by no contemporary nor follower. In spite of certain antiquities of harmony rendered inevitable by the necessities of ecclesiastical conformity, the effect of Palestrina's progressions is rarely or never harsh or crude. We find everywhere a flow of melody,—benign, or stately, or sad: not, indeed, that melody in bars and in rhythms from which musical neologists are at once so curiously and so vainly struggling to escape; but the melody of one who thought in Music, and in whose alphabet of expression the harsh, the discordant, the vulgar had no place—a melody as clear of monotony as of meanness, and susceptible of the richest, most varied, and most select harmonic colouring. In short, it is this perfect propriety—this admirable fitness of the great vocal musician to the highest musical services in the noblest temples of the world—which gives Palestrina his pre-eminence. Others equalled him in science, many could outbid him in conceit, but in devotional feeling and artistic beauty combined, he is, to our apprehension, unapproached.

But—once more to return:—in Palestrina's, as in similar cases, admiration has run riot in the direction of superstition,—antiquarianism shown its constant tendency "to peep and botanize," its taste for minute subdivision and tedious hypercriticism. The humour of the age is to encourage these fanaticisms and fopperies:—and, feeling them to exercise a disturbing influence, not merely on our views of the Past but also on our hopes of the Future, we cannot avoid putting in a friendly caution against them in every instance like the present. By way of summing-up, then, we cannot do better than paraphrase a passage from the elaborate article in the *Biographie des Musiciens* by M. Fétis; who writes in full possession of his subject,—and when that is the case for the most part writes happily and fairly.—

The *éloge* of this great artist [says M. Fétis] is contained in a few words. He was the creator of the only style of church music which is in conformity with its object. He reached in this the highest point of perfection; and his works have remained for two centuries inimitable as models. In the madrigal style he showed neither less genius nor less perfection of detail; and no one has carried further than himself the power of seizing the general character of the poetry of his text. Like every other man endowed with superior talent, he modified himself many times during the course of his long and glorious career; yet I cannot but question the exactness of the division of his works into ten different styles, which the Abate Baini has given at the end of his book: since some of the distinctions which he attempts to establish rest less from a change in the manner of feeling than from the peculiarities of style called for by each separate work. Thus, if it be true that after the publication of his first Book of Masses, Palestrina shook off the dust of the school in which he was formed, and if, as M. Baini tells us, the vexations with which he was penetrated imparted a melancholy tone to his ideas and inspired him with those noble and touching thoughts of which the *Insuperis* offer an instance, it is no less certain that we cannot consider as peculiarities of style the more solemn texture of his *Magnificats*, the sweet and easy persuasion of his Litanies, and the elegant and intellectual expression of his Madrigals. In all his productions the man of genius will be found possessing himself of the individualities of his subject and finding form and accent analogous to these; but not, therefore, changing his manner,—as he did when he passed on a sudden from the system of the ancient school to that of the Masses of his second book,—above all, to that of his *Missa Papæ Marcelli*. Nor do I agree with M. Baini in considering this work of itself to constitute a style apart: it is simply Palestrina's finest production in that style.

Thus far M. Fétis:—and the above citation is instructive if only as demonstrating how much of difficulty and delicacy must be involved in the question, when so much is stated in the course of an attempt to clear up its mysteries. But the amount of interest is also thereby illustrated,—for the reproach of the incredulous, if any such sceptical persons there be. In short, while Palestrina and his works precisely range among those topics—touching which any one can exhibit any amount of enthusiasm without knowledge—every genuine lover of music must rejoice at fresh opportunities of making acquaintance with them: and thus we think this selection by Mr. Capes (not forgetting Mr. Novello's warrant as essential and valuable) to be as opportune as interesting.

CONCERTS OF CHAMBER MUSIC.—The Eighth Meeting of the *Beethoven Quartett Society* was held on Monday evening. At this, Quartetts by Haydn and Mozart, Mendelssohn's second in E flat, and one of Beethoven's posthumous works were performed. The remarks last week offered with regard to the

Philharmonic Concerts are capable of being applied and extended to this institution—of course "with a difference." It is much for any Society to have been able to keep its ground during such a season as this:—but "more remains to do." Year by year our audiences are becoming more and more critical;—wherefore too much attention cannot be paid to choice of artists, manner of rehearsal, &c. &c. in music demanding the strictest criticism. Year by year, too, the masterpieces of Art are made more and more familiar to us: now, therefore, is the time for widening the repertory, ere the pleasure be worn out (as will inevitably one day happen) by familiarity. With as many thanks for the past, however, as good wishes for the future, we take our leave of these interesting performances.—Another *Matinée* of Pianoforte Music was given by Mr. Holmes on Thursday last.

MUSICAL AND DRAMATIC GOSSIP.—The Oxford Commemoration has been held this week; the usual sacred music, 'The Messiah,' 'The Creation,' &c., being given, with Miss Birch and Miss Lumcombe for principal *soprano*, and Madame Tadolini and Mdlle. Schwarz (a somewhat odd choice, considering the present wealth of London) for the concert attractions. Sir Henry R. Bishop was the conductor. Could not somewhat more of finish and interest be given to these "music meetings"? They seem to us especially to provide the time, the place, and the persons such as gracefully and naturally offer scope for and protection to native talent. To instance:—the Installation Music commanded for last year, instead of being a piece of flattery fit only for a solitary hearing, might (and should, we think,) have been an integral and important work, capable of being given again and again, and calculated to reflect credit on the University and its Doctors of Music. How long will the Dignitaries choose to deny the attention and respect due to an art which a Swift, indeed, might satirize,—but which a Milton loved? We are led to ask the question by a paragraph containing an account of another recent "musical exercise" (so called) at Oxford, which we have transcribed from the *Daily News*—the italics being our own.—

Early this afternoon, the School of Music was crowded with the *dile* of the University and city to hear the exercise of Mr. John Sewell, of Lincoln College, previous to his proceeding to the degree of Bachelor of Music. The exercise on this occasion was an anthem from portions of the 11th and 12th chapters of Isaiah. Dr. Elvey, who appeared in his robes as D.M., conducted. Messrs. Marshall, Reineagle, and others, lent their efficient aid as instrumental performers. The trebles and choruses were well sustained by the choristers of New College and members of the different choirs of Oxford; and, although the music was sung and played almost *literally* at first sight, it gave great satisfaction and reflected credit on the composer.

"There's much in a besides!" wrote Charles Lamb, when criticizing the old ballad of Queen Eleanor and Fair Rosamond.—

Besides the Queen, he dearly loved
A fair and comely dame.—

There is as much, we beg to point out, in an "although." If it was worth while for the Bachelor to indite his exercise at all, was it not equally worth while for some one to take measures insuring its proper execution? Truly, these University provisions for Art, also the manner in which they are carried into effect, appear comical enough to un-collegiate bystanders. Our English musicians are generally too ready to rush into performance without due rehearsal. But who shall blame them, when such examples of indifference are set before them by Bachelors, Principals, Vicars, and other personages having learning and taste in care? An Anthem performed in this *impromptu* fashion stands little better chance of being musically interesting than an improvised dinner of being gastronomically commendable. The Dons, we apprehend, take measures to provide against "chance cookery." In fact, musical appointments carried out as the above "although" intimates, are but solemn farces, misplaced in these times of serious earnest.—This, by the way, is the right place for inquiring, what measures have been taken in another University,—that of Edinburgh—for the settlement of the Reid Legacy question?

It is understood that the York and Lancaster opera-houses are busy preparing their last novelties: the one a new part for Mdlle. Lind, which, to judge by the number of works talked of and laid by, is not easy to find; the other, we presume, 'Les Huguenots'

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Policy.	Date of Policy.	Sum Insured.	Bonuses added.	Increase on original Insurance.	Total Sum payable, to which future Bonuses will be added.
30.	1806	200	415 10 0	2 33 10 per cent.	915 10 0
31	1807	500	982 12 0	11 09 17	1492 12 0
32	1811	1200	1100 5 0	6 56 08	2300 5 0
33	1811	1200	1100 5 0	6 56 08	2300 5 0
34	1820	2000	1900 13 0	9 35 33	3900 13 0
35	1820	2000	3508 17 0	8 71 17	5508 17 0
36	1822	3000	2541 3 0	7 47	5541 3 0

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The premiums required by this Office on Young Lives are lower than those of most of the old established Offices.
A Bonus was declared in January, 1854, to the Policy Holders entitled to participate in the Profits at Midsummer, 1853, and the additions then made to the Policies were on an average of the different Ages One per Cent. per Annum on the Sum insured, from the period when the Policy Holders became entitled to participate in the Profits of the Society.

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Age when Policy was issued.	Date of Policy.	Sum Assured.	Original Premium.	Reduced Annual Premium for the current Year.
20	On or before 12th May.	£1,000	£19 6 8	£11 19 0
30	12th May.	1,000	24 8 4	14 13 0
40	1842.	1,000	42 19 0	25 13 0
50		1,000	66 11 8	39 19 0

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